

*A Dictionary
of
Terms in Art*

F.W. FAIRHOLT

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OF
TERMS IN ART**

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**SHALABH PUBLISHING HOUSE
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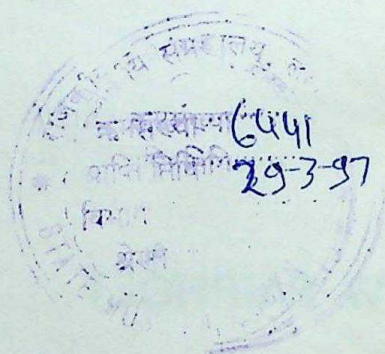
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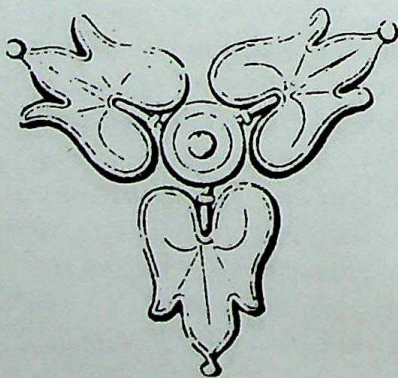
PREFACE.

THE somewhat discursive character of a work like the present, which is devoted to a brief illustrative explanation of all such phraseology as may properly be called "the language of the Arts," demands at its outset some few words descriptive of its character and object.

The plan embraced in the present work includes all such terms as are generally employed in painting, sculpture, and engraving, whether descriptive of real objects, or the principles of action which rule the mind and guide the hand of the artist. It thus comprises the *Æsthetics* of Art, as well as their practical results. But as it is desirable to make this a useful hand-book for all persons interested in Art, all such terms, ancient or modern, as may be used in describing the contents of a museum or picture-gallery, are here explained. Thus, the technical terms for antique vases, or mediæval pottery; sacred and domestic implements; as well as for costume, civil and military, armour, arms, &c., are described; all which form the component parts of a picture, or may be included in its description; notices of the various schools of Art, and of public picture-galleries in England; an analysis of colours and artistic implements; descriptions of ornamental woods or precious stones; a brief notice of the saints and their symbols; such manufacturing processes as call Art to their aid, or such terms in architecture and the cognate arts as are necessarily used in general Art. Other works may be consulted with advantage by the student who wishes for detailed information on any particular branch of these—such as Costume, Architecture, Heraldry,

PREFACE.

&c. : to all such subjects books have been devoted, sufficiently lucid, and embellished with illustrative engravings ; throughout this Dictionary, such books have been carefully indicated in foot-notes, as a further guide to the student ; our principal object being to include only those terms which are generally and familiarly used, leaving the most abstruse for the pages of such volumes as may be more properly devoted to explanations which would exceed our regulated space, and belong rather to *peculiar* than to *general* Art. Thus, while this Dictionary exhibits a somewhat wide range of subject, the restrictive limit embodied in its title will prevent its resemblance to any other ; giving it a completeness and utility as a general reference-book to all students or amateurs of the Fine Arts.



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DISH OF ITALIAN MAJOLICA
OF THE FIFTEENTH CENTURY

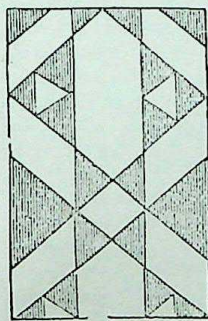


ADDITIONAL INFORMATION TO HOLD

A

DICTIONARY OF TERMS IN ART.

ABA—ABO.



ABACULUS. (*Lat.*) A small tile of glass, marble, or other substance, of various colours, used in making ornamental patterns in mosaic pavements. The engraving represents a pavement of such various shaped tiles placed together, and forming a continuous geometric pattern, and is part

of a pavement discovered at Herculaneum. The use of tiles in churches and public buildings has been much resorted to in the present age; its restoration is indeed one of the more marked features of the time; and imitations of ancient examples have been made in great perfection.

ABACUS. (*Lat.*) A rectangular slab of marble, stone, porcelain, &c., of various colours, used for coating the walls of rooms, either in panels or over the whole surface.

ABEZZO. (*OLIO DI ABEZZO. Ital.*) The resin which exudes from the *Terebintha abietina*, Off.; the *Pinus picea*, or silver fir of Linnaeus; the *abete* of the Italians; the *sapin* of the French. Diluted with naphtha, drying linseed, or nut oil, it forms an excellent varnish. It was also called Strasbourg Turpentine.

ABNORMAL. Contrary to the natural condition. In Art, the term *abnormal* is applied to everything that deviates from the rules of good taste, and is analogous to *tasteless*, and *overcharged*.

ABOLLA. A loose woollen cloak made of a rectangular or square piece of cloth, of similar form and use as the *Toga*, but smaller, and is almost identical with the *PALLIUM*: it was fastened upon the top of the shoulder, or under the neck, by a brooch or *FIBULA*. Although originally worn by the Roman soldiers, it subsequently became part of the ordinary costume of civilians of all classes. It differs very little from the *SAGUM*, but was of smaller dimensions and much finer material. Our illustration exhibits its ordinary form, as given on a Roman bas-relief.

ABOZZO. (*Ital.*) The first sketch or dead colouring, to which the French give the term *frotté*; the term is applied indiscriminately, whether the sketch is made



in one colour, as umber, or whether the colours are thinly applied, or rubbed in as they are intended to remain when the picture is finished.

ABSOLUTE. Whatever is in all respects unlimited and uncontrolled in its own nature: it is opposed to the *relative*, and to whatever exists only conditionally. Thus, the absolute is the principle of entire completion, the universal idea and fundamental principle of all things. The question of absolute beauty, *i.e.* the prototype of the beautiful, is the most important within the reach of Art, involving the foundation of *Æsthetics*, and of the philosophy of the beautiful.

ABSORBED. In Italian, *Prosciugato*; in French, *Embu*. When the oil with which a picture is painted has sunk into the ground or canvas, leaving the colour flat or dead, and the touches indistinct, it is said to be *absorbed*. This term is nearly synonymous with **CHILLED**, or **SUNK IN**.

ABSORBENT-GROUNDS are picture-grounds prepared in distemper upon either panel or canvas; they have the property of imbibing the redundant oil with which the pigments are mixed, of *impasting*, and are used principally for the sake of expedition.

ACADEMIC.—ACADEMY-FIGURE. In the first sense, we call a figure of academic proportions when it is of little less than half the size of nature, such as it is the custom for pupils to draw from the antique and from life; any figure in an attitude conventional, or resembling those chosen in life-academics for the purpose of displaying to the students muscular action, form, and colour, to the greatest advantage. In the second sense, we employ the term Academy-figure to describe in a composition a figure which the artist has selected and posed with skill, in such a manner as to exhibit his taste in design, but without strict regard to the character of the personage and the voluntary action of the subject of the picture or statue. Sometimes **ACADEMY-FIGURE** is understood to be one in which the action is constrained, and the parts without mutual connection

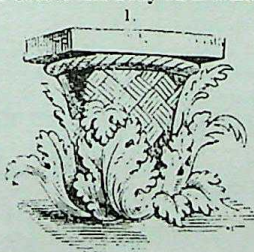
with each other, as frequently happens to those who model from a study which was only intended to exhibit the development of certain muscles or members of the body. **ACADEMY-FIGURE** is also the name by which we designate a figure drawn, painted, or modelled from the nude solely, without any other intention than that of studying the human form, and as a part of academic studies.

ACADEMICIAN. One who is a member of a society called Academy, which has for the object of its discourses and labours the Arts, Sciences, and general Literature; and to whom the care and cultivation of these objects is, in some degree, intrusted.

ACADEMY. This term was applied to all great schools, scientific societies, and institutions. It was first given to schools of Art in Italy, the earliest being the old Florentine Academy, which was only a kind of learned *Æsthetic Society*, founded by the Venetian painters in 1345, under the title of "the Society of St. Luke," which was greatly encouraged by the Government, and protected by the important and princely house of Medici. We must mention the Academy of San Luca, still existing at Rome, founded by Frederick Zuccherò in 1593; but whose real existence, after slumbering a hundred years, began with Marratti. Of the early Academies for the study of Art we may note that at Milan, attributed to Leonardo da Vinci, but existing previous to his birth. In 1391, the French artists, in imitation of their Florentine brethren, formed themselves into a Society, called also the Academy of St. Luke, which was elevated, in 1648, by Louis XIV. into the Paris "Royal Academy of Painting;" the same sovereign founding also a Royal Academy of Architecture in 1671. The most ancient German Academy is that at Nuremberg, founded in 1632. That at Berlin was first established in 1694; that at Dresden in 1697. At Padua, an Academy of Painting was founded in 1710; another at Bologna, in 1712; at Augsburg, in the same year; at Parma, in 1716; at Vienna, in 1726; at

Madrid, in 1752; at Copenhagen, in 1754; at St. Petersburg, in 1757; at Manheim, in the same year; at Stuttgard, in 1761; at Brussels, in 1770; at Munich, in the same year; at Cassel, in 1775; at Mantua, in 1769; at Turin, in 1777; at Bordeaux, in 1781; and at Weimar, in the same year. There are also old-established schools at Leipsig, Ghent, Bruges, Antwerp, &c., whose date is not so clearly ascertained, but which are of that early foundation to be expected in that important home of the Arts in the middle ages. In Edinburgh, an Academy was founded in 1754; but we possessed in London nothing of the kind till George III. founded the present Royal Academy in 1768; which was the triumphant result of a long struggle by a body of artists, who, early in the century, established a school principally for the advantage of drawing from the living model. The first public exhibition of English Art was in April, 1760, in the rooms of the Society of Arts, the admission being free, and the catalogue sixpence; the following year, the catalogue was raised to a shilling, and no admission without its purchase; the third exhibition was at once charged an admission-fee of one shilling; and so it has since continued. The first President was Sir Joshua Reynolds.*

ACANTHUS. The bear's claw: a plant used in Greece and Italy on account of its

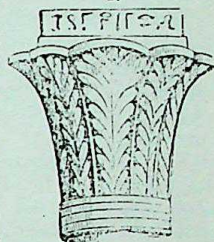


beautiful indented leaves and graceful growth for garden plots, and also in works of Art for the borders of embroidered garments, the edges of vases, for wreaths

* See SCHOOLS OF ART.

round drinking-cups; and in Architecture for ornamenting the capitals of columns, particularly those of the Corinthian order, and the Roman,

2.



or Composite, which sprang from it. The type of the Corinthian capital may be found on numerous Egyptian capitals, which resemble it, as is shown in the annexed woodcut. The decoration is here also obtained from a study of the vegetable tribe.†

ACCESSORIES. Objects and materials independent of the figure in a picture, and which, without being essential to the composition, are nevertheless useful, whether under the picturesque relation, to fill up those parts that without them would appear naked, to establish a balance between the masses, to form the contrast, to contribute to the harmony of colours, and so add to the splendour and richness of a picture; or, under the relation of poetic composition, to facilitate the understanding of the subject, recalling some one of the circumstances which have preceded, or which will follow the action; to make known the con-

* Fig. 1 illustrates the fancied origin of the Corinthian capital in Greece. An offering to the manes of a dead child was placed over its grave, and covered with a tile, to protect it from birds. The basket stood upon the root of an acanthus, and the plant grew and spread its leaves around it, thus suggesting the form of the capital. Fig. 2 shows that the idea of constructing a capital from the leaves of a plant is much more ancient. The leaves of the palm are here chosen, and its form and disposition adapted without much change to the necessities of a capital. It is from the Temple of Edfou, in Egypt, but there are several other ancient Egyptian buildings which exhibit the same thing.

† The cultivated acanthus (*acanthus mollis*) was that adopted in Greece and Italy for artistic decoration, in which countries it grew spontaneously. The more modern gothic architects, sculptors, and painters adopted the wild and prickly acanthus (*acanthus spinosa*) as according better with the sharp lines and geometric forms prevailing in their School of Art.

dition and habits of the figures; to characterise their general manners, and, through them, the age and country in which the action takes place, &c.; such are draperies variously adjusted, trophies affixed to the walls, devices, sculptured divinities, furniture, carpets, lamps, groups of vases, arms, utensils, &c. Every object and material, not absolutely necessary to the direct narrative, is *accessory*. Of a painter who employs and executes these objects effectively we say that he is successful in his accessories, which also includes all the parts of the adjustment of the figures, the draperies excepted. Some authors rank among the accessories all which is not an essential part of the subject of the composition, as well as the figures which are not necessary to the action; but in this sense the word accessory is used adjectively, ceases to be technical, and takes a general acceptance.*

ACCIDENTAL COLOUR is the name given to that which an object appears to have when seen by an eye which at the time is strongly affected by some particular colour: thus, if we look for a short time upon any bright object, such as a wafer on a sheet of paper, and then direct the eye to another part of the paper, a similar wafer will be seen, but of a different colour, and this will always be what is called its **COMPLEMENTARY** or **ACCIDENTAL COLOUR**; thus, if the wafer be *blue*, the imaginary

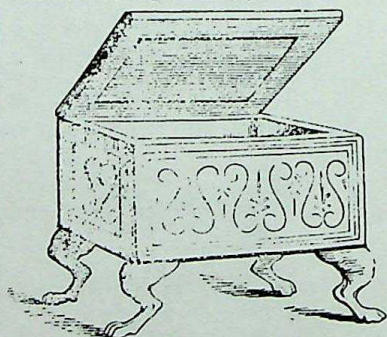
spot will be *orange*; if *red*, it will be changed into *green*; *yellow*, it will appear *purple*. The elucidation of this interesting subject belongs to the science of Optics.

ACCIDENTAL LIGHT. Secondary lights, which are not accounted for by the prevalent effect; effects of light other than ordinary daylight, such as the rays of the sun darting through a cloud, or between the leaves of a thicket of trees, or such as penetrates through an opening into a chamber otherwise obscure; the effect of moonlight, candlelight, or burning bodies.

ACCIDENTAL POINTS. *In perspective*, vanishing points that do not fall on the horizontal line.

ACCIDENTALS are those unusual effects of strong light and shade in a picture, produced by the introduction of the representations of artificial light, such as those proceeding from a fire, or candle, &c.* In landscape the term is applied to the representation of such effects as may be supposed to be transient, whether of light or shadow.

ACERRA. (*Lat.*) An incense-box of a square form, used by the Romans at their sacrifices, and particularly at feasts and



funerals; like all vessels used at sacrifices, it is of importance in Art, and is met with on many bas-reliefs. According to Festus,

* "In the early ages of Art, few accessories were employed, and those of the simplest kind; but, in later times, the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture, as in Wilson's 'Niobe,' (N. G. 116), in Caravaggio's picture of 'Christ and his Disciples at Emmaus,' (N. G. 172), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste. Paul Veronese perpetually sinned in this manner, as did Rubens, and as do, generally, the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload with them his subject for the sake of being intelligible."—*Mrs. Jamieson.*

* In the celebrated "Notte" of Correggio is a fine instance of an *accidental*, in which the light appears to emanate from the infant Jesus. In almost all Rembrandt's pictures these effects are exhibited in a very striking manner.

the Acerra was also a small portable altar on which incense was burnt to the dead; but Virgil and Ovid mention it as a box in which the incense was kept;* the twelve tables of the law forbade the use of the Acerra as an unnecessary luxury. *Acerra thuraria* is the vessel used in the church to keep the incense in.

ACETABULUM. (*Lat.*) In Roman antiquities, a vessel of porcelain, silver, bronze, or gold, in the form of a goblet or tea-cup,† in which vinegar and other liquids were brought to table: also the goblet which the Roman



jugglers (*Acetabularii*) used. Properly the word means a measure, and corresponds to the Greek *Oxybaphon*.

ACHROMATIC. A term derived from the Greek, signifying "free from colour." Objects viewed through a lens in which no provision is made for the correction of the chromatic aberration—that is, through a single piece of glass—are always fringed with colours. An *Achromatic* lens is a combination of two dissimilar glasses, as crown and flint glass, so arranged that the coloured or chromatic aberration of the rays passing through a single glass is corrected, and the light passes undecomposed, and is therefore free from colour. The better class of telescopes and similar optical instruments have always *Achromatic* lenses; and in the camera obscura, when used for photographic purposes, *Achromatic* lenses are indispensable.

ACINACES. A short straight dagger, worn on the right side, peculiar to the

Seythians, Medes, and Persians. It is seen on the figure of a Persian prince in the celebrated Pompeian mosaic of the Battle of Issus. This weapon was not a sword, but a dagger, and worn on the opposite side of the body to that weapon, suspended from a belt round the waist, so as to hang against the right thigh. Our illustration is copied from Ker Porter's plates of the Persepolitan Sculptures, among which are numerous examples of this peculiar mode of wearing the dagger, which appears to have been entirely confined to the Eastern nations.



ACKETON. (*Fr.*) A quilted leathern jacket worn under the armour, probably derived from the Asiatics at the time of the Crusades. The Greek term for a tunic is *ho-kiton*, whence the numerous corruptions, *hoketon*, *haugueton*, *hauketon*, *aketon*, *actione*, *acton*, &c.

ACROLITHES. (*Gr.*) Extremities of stone. Those statues of the earlier Greek artists, which were made of wood and stone. The sculptors antecedent to Phidias, says Vitruvius, made only the extremities of their statues of marble; the head, hands, and feet were of stone, while the body was of bronze or gilt wood; and, in order to make the extremities conspicuous, the whitest marble was selected. It is an error to suppose that these *Acrolithes* were invented by the latter artists to give greater variety to their work, and to lessen its cost. These statues certainly belong to the early age of Hellenic Art, in the first efforts of which marble was only used for the extremities; but, as skill increased, the figures were formed entirely of that material. *Acrolithes* existed long before the time of Phidias, who executed a *Pallas*

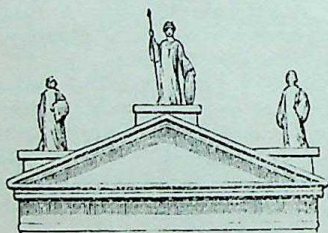
* Our cut exhibits the *Acerra* as a box with a lid, and standing on legs fashioned like those of an animal. It occurs in a bas-relief, representing sacrificial implements, preserved in the Museum of the Capitol at Rome.

† An utensil of this kind is represented in the cut. The original is preserved in the Museum at Naples, and is of a fine red clay, with its name inscribed beneath it.

at Platæa in this style. The Greek artists departed only by degrees from the wood first in use. To the clothed or even gilded bodies of wood were attached arms and feet of stone; ivory also was joined to the wood, or it was entirely overlaid with gold.—*Vide MULLER'S Ancient Art and its Remains.*

ACROPOLIS. A walled city on the summit of a hill; the citadel on the top of a rock, which usually included the most sacred buildings. The Acropolis at Athens was built on the highest point of the mountain, and contained the famous temple of Minerva (the Parthenon) and the sacred statue of the goddess. It was accessible from one point only. All ancient hill cities in Asia Minor had an Acropolis.

ACROTHERIA. A Greek word, generally used to signify the pedestals placed



on the summit and angles of a pediment, to receive statues or other ornamental figures. It sometimes means the wings, feet, or other extremities of a statue.

ACTION. The effect of a figure or figures acting together. In the general acceptance of this term, it signifies the principal event which forms the subject of a picture or bas-relief. We also say that a certain figure or personage takes, or does not take, part in the action; and that a figure has action when it has the attitude, muscularity, and physiognomical expression of a person acting naturally, giving the idea of an action more or less vivid.

ACUS. A Latin term, signifying a pin or needle, represented in ancient works of Art as employed in dressing the hair (*Acus comataria*), and in fastening garments. They were made of various metals,

wood and ivory, and varied in length from an inch and a half to eight inches. Numerous examples are found in the works of Art taken from Pompeii. It also signified a needle for sewing, and the tongue of a brooch or buckle. Our cut represents three Roman hair-pins.

The first is of bone of the most ordinary form, and about six inches in length. The second is of bronze with ornamental pendants, and was recently discovered in the ruins of a Roman villa, at Hartlip, Kent. The third is of bronze, and was found in London.

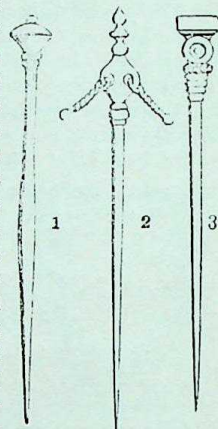
ADHERENCE. The effect of those parts of a picture which, wanting relief, are not detached, and hence appear adhering to the canvas or surface.

ADJUSTMENT, in a picture, is the manner in which draperies are chosen, arranged, and disposed.

ADRIAN, St., in Christian Art, is represented armed, with an anvil at his feet or in his arms, and occasionally with a sword or an axe lying beside it. The anvil is the appropriate attribute of St. Adrian, who suffered martyrdom, having his limbs cut off on a smith's anvil, and being afterwards beheaded. St. Adrian was the chief military saint of northern Europe for many ages, second only to St. George. He was regarded as the patron of all soldiers, and the protector against the plague. He has not been a popular subject with artists. St. Adrian is the patron saint of the Flemish brewers.

ADVENTITIOUS. That which does not properly belong to a subject, but which is adopted in a picture or other work of Art to give it additional power or effect.

ÆDICULA. A small house, or a dimi-



native temple; the model held by the figure of a founder of a temple or church. Sometimes the tabernacle or niche in which a statue or an altar was placed.

ÆGICRANES. (*Grc.*) The heads or skulls of rams, adopted in classic sculpture as a decoration for temples and altars.

ÆGIS. (*Grc.*) In its primary sense, this word means a goat-skin, which, besides other skins, the primitive inhabitants of Greece used as an article of clothing and for defence. According to Homer, the shield of Jupiter was covered with the hide of the goat Amalthea. It was worn over the back, and tied by the front legs over the breast, but as this condi-



tion was too rude for ideal sculpture, it was transformed by the artists of Greece into a breastplate of small and elegant proportions, covered with scales to imitate armour, edged with serpents, and bearing in the centre a Gorgon's head.* Subsequently it was used to designate the ordinary cuirass worn by persons of distinction, of which the armed statue of Hadrian in the British Museum is an example.

ÆRIAL. This term is employed particularly to specify that part of perspective resulting from the interposition of the atmosphere between the object and the eye of the spectator; the gradation of the distinctness of form and colour.

ÆRIAL FIGURES are those by which painters seek to represent the fabled inhabitants of the air: dreams, demons, genii, gnomes, such as are conceived in the brains of poets and philosophers. In these figures the painter dispenses with, as far as his art permits, the weight, solidity,

and opacity of bodies, and of the effort necessary to action.

ÆRIAL PERSPECTIVE is that branch of the science of Perspective which treats of the diminution of the intensity of colours of objects receding from the eye, in proportion to their distance from the spectator, and by which the interposition of the atmosphere is represented. Although subject to laws, it is more completely under the control of the painter than linear perspective. It enables him to keep the several objects in their respective situations, and to impart a natural reality to the most complicated scenes.*

ÆRUGO, ÆRUGA. The name given by the Romans to that bright green rust produced by the action of the atmosphere on bronze and other metals, of which copper is a component part, thereby increasing the beauty of statues, &c.; it varied according to the quality of the metal,† and was frequently imitated, on account of which we find the term *ÆRUGO NOBILIS* used in later times to distinguish the true from the factitious. This distinction arose at the period when the ancient art of coinage was invented. The *CORINTHIAN BRASS*, used for coins and small figures, took a bright green colour, so that a later ancient author speaks of *moneta virides*—green money; but this coat, called by the Italians *PATINA*, was not so rapidly deposited on this brass as on the other metallie amalgamations. It is difficult to account for this, as we do not know exactly the mixture which the Corinthians used; but it was probably *silver and copper*. The beautiful

* “Ærial Perspective,” says Burnet, “is made use of to designate those changes which take place in the appearance of objects either as to their receding or advancing, from the interposition of the atmosphere, therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature; but although the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination without perplexing or troubling the mind.”

† It is sometimes found of a bright blue, vermilion, or rich brown; but most usually of a delicate green.

* The example we engrave is copied from an antique statue of Minerva, at Florence.

green on coins and small figures must have been produced by accidental circumstances, as it is not universal on those of the same date. There are but few large works on which the Ærugo is clear and smooth; the statues and busts in the Herculaneum Museum have a dark green colour, which is factitious, for they were found much damaged, and the means by which they were soldered destroying the Ærugo, it was artificially replaced. As the beauty of the colour increased with the age of the work, the ancients preferred the older statues to the more recent ones. Æruca, the artificial copper rust, was formed by the action of wine refuse upon copper; it is an acetate of copper (VERDIGRIS), while the genuine copper rust, Ærugo, is a carbonate of copper.

ÆS, (*Lat.*) CHALKOS, (*Gr.*) This word appears to be equivalent to our modern term *bronze*, the employment of which was very extensive among the ancients for money, vases, weapons, utensils, &c. It is frequently translated *brass*; by the Italians in the words *ottone* and *rame*; and by the French *airain*; but no ancient works of Art in brass similar to the modern composition of that name have yet been discovered. *BRASS* is a compound of copper and zinc, while *bronze* is a mixture of copper and tin: See the articles, *BRASS*, *BRONZE*.

ÆS CYPRIUM. The name by which copper was first known to the ancients, afterwards it became *cyprium*, then *cuprum*.

ÆSTHETICS. A term derived from the Greek, denoting *feeling*, sentiment, imagination; originally adopted by the Germans, and now incorporated into the vocabulary of Art. By it is generally understood "the science of the beautiful" and its various modes of representation; its purpose is to lead the criticism of the beautiful back to the principle of reason; it is the science of deducing from their origin in nature or acquired taste the theoretical principles and elements which form artistic theories or practice. In beauty lies the soul of Art. Schelling declares that

the province of Æsthetics is to develop systematically the manifold beautiful in every Art, as the one idea of the beautiful. But pure Æsthetics must be defined by one who is at the same time poet and philosopher: he will be able to give a theory suitable to the philosopher, and still more suitable to the artist. But as yet no philosophic poet has appeared to meet this demand. Schelling, the only philosopher of our time who rose to an active contemplation of the beautiful, and to whom all looked expectingly, gave, instead of Æsthetics, only an "Æsthetical confession;" this we find first developed in his admirable essay *On the Relation of the Plastic Arts to Nature*, which is invaluable as regards Æsthetics.*

ÆS USTUM, or CUPRUM USTUM, called also FERRETTA DI SPAGNA, was, according to Cesalpino, calcined copper, or the peroxide of that metal.

AFTER. This word is always used when speaking of any work modelled or drawn after the antique, after Raphael, or some other great master; or in copying an antique statue, &c. It simply characterises a work which, however excellent, is not *original*. † *After the manner* is a term also used for an *original* work, when it bears proof of being composed in imitation of the style of thought or execution adopted by a preceding artist.

AGATE. A stone much used by the ancients for gem engraving; the oriental Agate is semi-transparent; the occidental is opaque, of various tints, often veined with quartz and jasper. The stone obtained its name from the circumstance of great quantities being found in the river Achates, in Sicily. They were known as *Leucachates* when tinged with white; *Cerachates* when veined with *striae* of a *waxen* hue; and

* Our limits do not permit of an extended examination of this interesting subject. The student may readily find further information on this head in the works of Hegel, Schelling, Herbart, and others, in German, and in the English translations of Schiller's *Æsthetic Letters*, Schlegel's *Æsthetic Works*, &c.

† Of course there is one exception, when we speak of a study after nature.

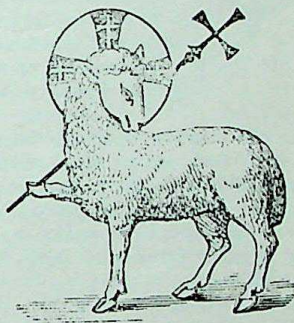
Hemachates when of a warm red or blood colour. Cameos are formed from these stones, when they possess two or more strata of colours; one of which is removed partially, and produces an additional effect, whether the work be raised for gems, or incuse for seals, &c.; one tint being used to relieve the other.

AGATHA, Sr., when represented as a martyr, is depicted crowned, with a long veil, and bearing the instruments of her cruel martyrdom, a pair of shears, with which her breasts were cut off. As patron saint, she bears in one hand a palm branch, and holding with the other a plate or salver, upon which is a female breast. The subject of her martyrdom has been treated by Sebastian del Piombo, Van Dyck, Parmigiano, and others.

AGGRAPPES. (Fr.) Hooks and eyes used in armour, or in ordinary costume.

AGNES, Sr. This saint is represented as a martyr, holding the palm-branch in her hand, with a lamb at her feet or in her arms, sometimes crowned with olives, and holding an olive-branch as well as the palm-branch. At Windsor is a splendid altar-piece by Domenichino, in which St. Agnes is represented as a young girl, standing, leaning on a pedestal, in rich costume, with her long hair confined by a tiara. An angel is descending with the palm-branch; another is caressing a lamb, her attribute, and symbol of her name and purity (*Agnus*, a lamb). In a picture, by Paul Veronese, at Venice, she appears as the patroness of maidenhood, and presents a nun to the Virgin Mary. Domenichino has also painted the martyrdom of St. Agnes, in which she is represented kneeling on a pile of faggots, the fire extinguished, and the executioner about to slay her with a sword. Representations of St. Agnes in Christian Art are of the highest antiquity, as high almost as those of the evangelists and apostles; but the introduction of the lamb as an attribute is an addition of modern times, when she became recognised as the patroness of maidenhood and maidenly modesty.

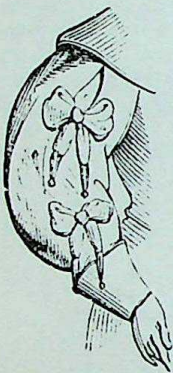
AGNUS DEI (LAMB OF GOD). The figure of the Saviour under the form of a Lamb, in accordance with the symbolical words of St. John. The holy lamb bears a staff headed with a Greek cross, and his head is surrounded by a nimbus, also taking the form of a cross, within the arms of which occasionally appear smaller crosses, thus duplicating the prevailing idea of the whole symbolization—the glory of the Lamb through the redemption of the world. This sacred figure is so represented in our



engraving from an Italian sculpture of the tenth century, published by M. Didron in his *Iconographie Chrétienne*. The name is also given to the oval medallions, which are made either from the wax of the consecrated Easter candles or of the wafer dough. They are also sometimes made of silver, and have on one side the Lamb, with the banner of Victory, or St. John, and on the other the picture of some saint. They were first made about the fourteenth century, and, being supposed to prevent misfortune, were consecrated by each new Pope at Rome, from the Easter Tuesday until the following Friday in the year of his accession to the Papacy; but latterly they were solemnly consecrated every seven years and distributed among the people.

AGREEMENT. An union or concord of all portions of a design which forms a satisfactory total, and in no one part contradicts another.

AIGLETS (properly **AIGUILLETES**, **AGLOTES**, **AGGLET**). The tags or metal



sheathings of the ribbons so constantly used to fasten or tie the different portions of dress worn during the sixteenth and seventeenth centuries. The works of Holbein, and the numerous fine portraits of his time, furnish abundant examples of their form. They were frequently formed of the precious metals, and enriched by the art of the chaser. The

works of our elder dramatists abound with notices of them, and the plays of Shakespeare contain allusions to their general use. Our engraving, from a print of 1650, exhibits the ribbons and aiglets used to draw together the slashed sleeve, then fashionable.

AILETTES, or **AILERONS** (*Fr.*, little wings). The prototypes of the modern



epaulettes. When designed for actual service they were made of leather, and usually displayed the arms of the wearer, or some personal badge or device; they were attached by laces or arming-points to the hauberk, and their object was to furnish additional protection to the shoulders and neck. They came into fashion early in the reign of Edward I., and ceased to be worn during the reign of Edward III.* Dress

* The brass of Sir Robert de Septvans, in Chartham Church, near Canterbury, Kent, furnishes the above excellent illustration of this fashion. Sir Robert died in 1306 (34 Edw.

ailettes were formed of leather covered with cloth or silk, and bordered with fringe, and were laced to the shoulders of the hauberk with silken cords.

AIM, INTENTION. The spontaneous endeavour to create something actual. It has been a disputed point with philosophers of ancient and modern times whether works of Art be voluntary or involuntary, *i.e.*, whether they be called forth by the mental will, or by the power of necessity. We cannot here state all that has been written upon the subject; we will merely notice the three great divisions of opinion: the first party contend that a work of Art is voluntary, since that only can be called Art which is created in freedom; a work of Art must be the result of thought, and thought is a free and voluntary exercise. The second party contend that a work of Art is involuntary, because it is the result of genius, and genius is a secret miraculous power, working instinctively and unconsciously. History, they say, confirms this, for the greatest works of Art were brought forth before the theory of Art existed. The third party maintain that Art is both voluntary and involuntary; the technical part of Art works intentionally and consciously, the imagination and feeling of the beautiful work unintentionally and unconsciously, and, technically united to genius and beauty, constitute a work of Art. In support of this opinion the following passage is quoted from Schelling: "If we investigate the forms of mental action and find in the conscious that which is generally termed Art, but which is only a part of it, namely, that which is executed with consciousness, deliberation, and reflection; that which is taught and learned, and which can be acquired by transmission and practice; so shall we find in the *unconscious* which accompanies Art that which is not to be attained by practice or in any other way,

III.) and upon each *ailette* is depicted one of the winnowing fans, seven of which he bore upon his dress as a rebus of his name, five emblazoned on his surcoat, and two on the *ailettes*.

but which can be conferred upon us by nature only."

AIR, ATMOSPHERE. The imitation of the effects of the atmosphere regarded as a fluid medium through which forms are visible. When the objects represented in a picture are well detached from each other and from the background, in such manner that the eye appears to measure the space in which the painter has wished them to appear isolated, we say such a picture has *air*. This effect demands the skilful union of linear and aerial perspective, but it proceeds essentially from the latter. Air deserves the most careful and accurate study of the artist, as it is the medium through which all objects are seen, and its density or transparency determines their appearance both in respect to size and colour; it softens the local colours and renders them more or less decided or characterised, producing what is technically called *tone*. By happy imitation of the appearances produced by the interposition of the air, which differ with the climate, the season, the time of the day, &c., landscape painters, who, in other respects are not masters, have given the greatest charm to their pictures, even where the objects painted possessed in themselves very little attraction.

AIR, CARRIAGE. Applied to the human figure, especially the head. Air is one of those words of which the sense is readily understood by their application, but not so easy by equivalent expression. It is nearly synonymous with *carriage*, action, or movement, and is used to imply when they are true or false; it finds, in *style*, a somewhat analogous term, equally vague, but not nearly so significant. Of portraits we say the carriage is noble, or graceful, or affected; of the head, it has a good, or a mannered, or an affected air.

AIRY. In figure-subjects this term is to be applied similarly as it is to individuals; it is characteristic of manner in portraits as depicted by Reynolds or Lawrence; in groups as by Watteau or Lancret. In landscape it is that proper

recession of all parts which expresses distance and atmosphere.

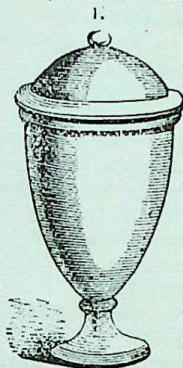
ALABASTER (*Gr.*), **MARMOR ONYCHITES** (*Rom.*) This is a variety of marble, known to mineralogists as *gypsum*, of the compact granulous species plaster of Paris (sulphate of lime) is made. It is the softest of all stones, being easily scratched by the nail, of uniform texture, generally white, but sometimes red or grey; is found in large quantities at the quarries of Montmartre, near Paris, whence the name "plaster of Paris;" in Italy; and in Derbyshire in England. It is translucent, the degree of transparency varying according to its goodness. Besides the one described above, there is another kind of alabaster, so called, the **STALACTITE**; but this is a carbonate of lime, identical in chemical composition with statuary marble. It is easy to ascertain of which kind of alabaster a vessel is composed, for *carbonate* of lime is hard, and effervesces if it be touched by a strong acid, such as sulphuric or muriatic; but the *sulphate* of lime does not effervesce with these acids; besides, it is soft, and, in fact, it is to this kind only that the term alabaster is properly applied. Many of the ancient vessels used for holding perfumes, &c., are made of **STALACTITE**, the compact crystalline mass deposited from water holding carbonate of lime in solution, of which many springs are found in almost every country.* The most beautiful alabaster (called **GESSO VOLTERRANO**, much used in Italy for the grounds of pictures) is found at Volterra,

* Many of the varieties of the Stalactite alabaster are mentioned in descriptions of museums, &c. Among the most important are **ALABASTRO COTOGNINO** (*quince*), from its resemblance to the colour of that fruit. **ALABASTRO DORATO**, of which there are many kinds, such as *dorato a rosa*, *dorato a nuvole*, &c. **ALABASTRO EMBORIZZATO**, in which resemblances of trees, plants, &c., are strongly marked. **ALABASTRO FIORITO**, a striped variety, in which the lines are of every possible colour. **ALABASTRO A PECORELLA**, from the resemblance the white blotches upon a red ground bear to a flock of sheep. **ALABASTRO POMATO**, a dapple-grey variety. All these, and many other varieties, are described in Head's *Rome*, Appendix, vol. i.

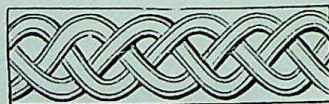
near Florence, where it exists in great quantities, and whence it is exported in large blocks. The softness of alabaster renders it easy to work, and instead of the mallet and chisel, sharp iron instruments are used, such as saws, rasps, files, &c., the marks of which are removed by polishing. The partiality of the ancients for alabaster is proved by the use they made of it for their articles of luxury, for columns, and for other ornaments. The Etruscans employed it for burial urns, many of which were found at Volterra. In the baths of Titus, and in the ancient Roman aqueducts, works in alabaster have been found. Oriental alabaster was of still greater importance in the Fine Arts: it was quarried at Thebes, and the Egyptians executed large figures in it.* In the Villa Albani there was an Isis, larger than life, seated with Horus on her knee; and in the Museum of the College at Rome is a smaller sitting figure, both of which are of alabaster. Many ancient vases of ornamental alabaster are preserved, one of the most beautiful of which is among the Antiques in the Royal Museum at Berlin. Many of the collections in Italy and elsewhere contain Torsoes, figures of Hermes, busts with drapery, &c., of alabaster. The Museum at Dresden possesses several such specimens. The classic nations appear never to have made whole figures of any kind of alabaster; the extremities (head, hands, and feet) were of marble or bronze. A head, wholly of alabaster, is preserved at Rome. Crystalline and granular gypsum (sulphate of lime) is burned and ground to prepare plaster of Paris. Moulds and statues are formed from this valuable material, and also a very strong cement for the use of sculptors and masons to form the close joints of marble; it is also much used by plasterers, particularly for mouldings and foliage.

* Alabaster is said to derive its name from Alabastron, a small town in Egypt, where vases, &c., were first manufactured from the rocks

ALABASTRON. A box, vase, or other vessel, to hold perfumes, formed of alabaster, was called by the ancients *alabastron*; Horace calls them *onychites*. The Alabastron is always among the attributes of the Bathing Venus. Oriental alabaster was the most sought after for the purpose of making these vessels. The cut (Fig. 1) exhibits a good specimen of a vase of the kind from a bas-relief engraved by Montfaucon in his elaborate and beautiful work on Classic Antiquities. The name was also applied to ointment vases of a pear-like shape, which have no feet; their most ordinary form is exhibited in our cut (Fig. 2). They are, however, sometimes in the shape of animals—hares, monkeys, ducks—or of heads and limbs of the human body. Dennis* has engraved one in the form of a seated figure of Isis. It does not follow from their name that they were always made of alabaster; they were sometimes of gold.



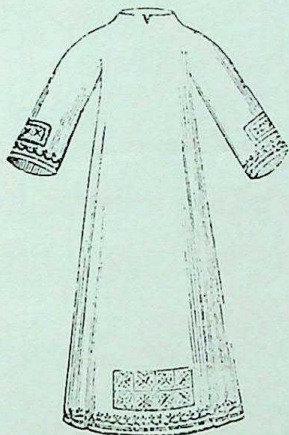
A LA GRECQUE. (*Fr.*) An architectural ornament resembling a variously twisted ribbon, when it is merely a narrow continuous stripe, forming right angles, either raised or cut in, and sometimes only painted. This ornament, called also a labyrinth, may be used for rectilineal mouldings. If it be only *one* stripe, it is called a simple labyrinth; but if two stripes



* *Cities and Cemeteries of Etruria*, vol. i. p. 427.

be twisted into each other, it is called a double labyrinth.

ALB, ALBE. An ecclesiastical vestment of great antiquity, formerly worn by all ecclesiastics, but now only used in sacred functions. It is of sufficient length to



reach the heels, and envelop the entire person of the wearer, and is constructed of white linen; but during the middle ages other colours than white were worn, and silk also used. It is open in front like a surplice, girded at the loins, with sleeves comparatively tight. In front, at the foot, embroidery, or ORPHERY-work, of a form usually square or oblong, is attached to the Albe, and at the wrists several enrichments appear; these are called the *apparels* of the Alb. Many of the figures of ecclesiastics on monumental brasses are represented in Albs.*

ALBA CRETA. This term, when used by the early writers on Art, sometimes indicates *gypsum*, at others, white chalk.

ALBAN, St., in Christian Art, is represented (as also is St. Denis,) carrying his head between his hands. His attributes are a sword and a crown.

ALBANI STONE (LAPIS ALBANUS).

Now called Peperino. A black volcanic tufa, which, as well as the harder tuffaceous limestone or sinter of Tibur—the so-called Tiburtinian stone, now Travertino—was much used at Rome before building with marble became common. The Italian name *peperino* is derived from *pepe*, “pepper,” which it resembles in colour.

ALBUM. A book of plain white paper (as its name implies), for the contributions in literature or Art of such friends as its proprietor may choose to tax.* In the sixteenth century such books were generally small pocket-volumes, carried by students and young gentlemen making the *grand tour*, to receive the names (generally accompanied by Latin and other sentences and verses) of the persons they met with on their travels, and of whose temporary acquaintance or friendship they felt proud. Many such books are preserved among the Sloane MSS. in the British Museum, and contain the only autographs we possess of many celebrated personages. The modern album is a mere *omnium gatherum* to lie on the drawing-room table *exigant* and obtrusive.

ALBUS (WHITE). When this word occurs in the early writers on Art, it appears to signify *white lead*.

ALCATO. A protection for the throat, used by the Crusaders, probably of the nature of a gorget of mail.

ALCOHOL, or SPIRITS OF WINE, enters into the laboratory of the artist, as a solvent of resins in the preparation of varnishes, &c. On adding water to a solution of resin in alcohol, the resin is precipitated; advantage of this is taken to render gamboge serviceable in oil-painting. This gum-resin is mixed warm with strong alcohol, and, after it is dissolved in it, rain or boiled water is added, which precipitates

* Their earliest form was the blank book kept at monasteries to register the names of benefactors, and, in that sense, the venerable Bede in the eighth century reminds Bishop Eadfrith that his name was registered in the *Album* at Lindisfarne. The earliest specimen in this country is preserved in the British Museum (Cotton MS. Domitian VII.), and formerly belonged to the monastery at Durham.

* Our engraving of the Alb is copied from Pugin's *Glossary of Ecclesiastical Costume*.

the resin in a pure state. The object of this process is to remove the gum, and so render the resin fit for oil-painting.

ALCOVE. A niche for a seat or a statue, whose ground-plan is generally the segment of a circle. A recess in an apartment sometimes raised beyond the ordinary level, and used for a couch, for retirement, or for State occasions.

ALEXIS, St. The patron saint of beggars and pilgrims. In Christian Art he is usually represented in a pilgrim's habit and staff; sometimes as extended on a mat, with a letter in his hand, dying. St. Roch is also represented as a pilgrim, but he is distinguished from St. Alexis by the plague spot on his body, and in being accompanied by a dog.

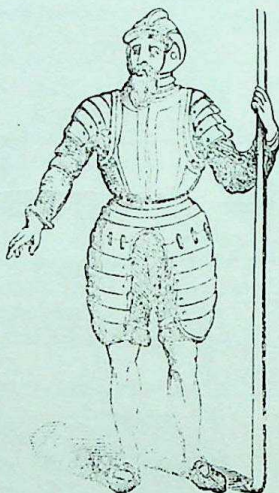
ALHAMBRAIC. A term applied to a school of ornamental art, which is based on the decorations of the Alhambra, the famous Moorish palace erected at Granada (A.D. 1348.) This style is remarkable for the elaborative complexity and variety of its details, in which all living forms are omitted, and vegetable or floral ones so far modified as to distantly resemble nature. It is susceptible of strongly marked colour, and rich metallic elaboration; and, though gaudy in principle, was so far subdued by the true taste of the best artists who invented it, that the positive colours and bright gilding, being combined in small portions only, blend into one harmonious and rich effect.

ALITHINA, or VERANTIA, according to Theophilus, was the *true red* of the Byzantines.

ALLA-PRIMA.* (*Ital.*) **AU PREMIER COUP.** (*Fr.*) A method of painting in which the pigments are applied all *at once* to the canvas, without impasting or retouching. Some of the best pictures of the great masters are painted in *at once* by this method, but it requires too much knowledge, skill, and decision to be generally practised.

* The method of *Prima Painting* is fully described in *The Art of Painting Restored*, by L. Hundertpfund. London, 1870.

ALLECRET (HALLECRET). A light armour for light cavalry and infantry, consisting of a breast-plate and gussets, which reached sometimes to the middle of the thigh, and sometimes below the knees. It



was much used in the sixteenth century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. The engraving is a copy of a figure in Meyrick's celebrated armoury, at Goodrich Court, Herefordshire, and is a good example of the peculiarities which characterised this convenient defence to the person.

ALLEGORICAL PICTURES are of two kinds: the one comprehends those in which the artist unites allegorical with real persons, and this is the lower rank of allegorical painting. Such are those of Rubens, in the Gallery of the Luxembourg; representing the stormy life of Mary de Medicis. The other, those in which the artist represents allegorical persons only; and by the position of single figures, the grouping of many and the composition of the whole, conveys to the mind of the spectator one thought or many thoughts, which he cannot convey by the common language of his art: this is alle-

gorical painting in the true sense of the term.

ALLEGORY. Properly, a figure having another meaning besides the visible one; therefore, in a general sense, the intentional notification of a thing by means of another resembling it; in a more limited sense, the declaration of an abstract idea by means of an image,—the rendering general ideas perceptible to the senses. Every Allegory has a double signification—a general and a particular; the former refers to the usual meaning of the signs chosen for the representation of an object; the latter is a higher and concealed meaning which is to be discovered, and being the comprehension of the intellectual in the sentient, is the foundation of Allegory, and the result of creative phantasy. Consequently, Allegory may be made use of in poetry, rhetoric, painting, and the plastic Arts. The ancients were particularly fond of Allegory; and the simplicity and fitness of their ideas have not been equalled by any moderns. A happy instance may be cited in the figure of the Nile, who is represented in the famous antique group surrounded by little genii to typify his fecundity; one is throwing a veil over the urn, to show that his source is unknown; and another measures his foot, to indicate his size and importance. As belonging to the Fine Arts, it is essentially different to Allegory as a figure in rhetoric; the latter is not a whole, but simply a part, not the end of the poet and rhetorician, but a means to that end. Allegory, in Art, is a whole, existing in itself, the end of the artist, and complete without farther reference. It is for this reason seen in most perfection and utility in gems and coins, which require terse and epigrammatic delineations of the object or circumstance they design to commemorate, giving the *emblem* in preference to the *reality*. Allegory, in Art, is also distinct from an emblem; the aim of the latter refers to the intellect, acting thereupon, to make abstract ideas and general truths visible, and thence evident to the understanding;

Allegory, in Art, has a different meaning; the ideas which it represents ought, of course, to be acknowledged, but its great aim is beauty of form, and, by rendering it perceptible to the senses, to excite a feeling of love to the idea (EMBLEM). Allegory expresses a fanciful state of the mind when the imagination calls up all its treasures to explain an idea by means of suitable representations, and it is perfect in proportion to the identity of its forms and images, and to the beauty of the collateral circumstance which we annex to the principal idea. The feeling of the beautiful must ever be the principal effect of allegorical representations. The accessory parts of an allegorical figure, which directly or indirectly convey its intellectual or moral meaning, or contribute to its better expression, are ATTRIBUTES; these are either *essential* or *probable*; the former produce the recognition of the allegorical figure according to its true meaning, and, when founded on resemblance or analogy, are called *symbolic*, but, when merely the accidental union of certain images with certain ideas, *conventional*. Thus, the scales of Justice, the sceptre or club of Power, the serpent and mirror of Prudence, the breasts of Nature, the poppy of Sleep, the finger on the mouth of Harpocrates (Horus), are all symbolical. The cap of Liberty, the serpent of Medicine, and the lily of France, are conventional attributes. The subject of Allegory ought to excite reverence, admiration, love, and the feelings allied thereto, and beauty must be the result of the representation as a whole; the subject ought to touch our own feelings immediately, needing no long study to be acknowledged or felt; all those subjects must be excluded which excite disgust as the prominent idea, but these may be used as subordinates when the general effect can be increased by their particular effect; poverty, avarice, treachery, with their attributes, are in themselves no subjects for the Fine Arts, but they may appear in a work as parts or episodes. The perfection of an Allegory consists in three things—

the first is the invention of the principal idea; the second is the making figures by means of attributes, symbolical rather than conventional; the third is the construction of the style, which must be thoroughly ideal. ALLEGORY is personified as a female wrapping herself in a veil.

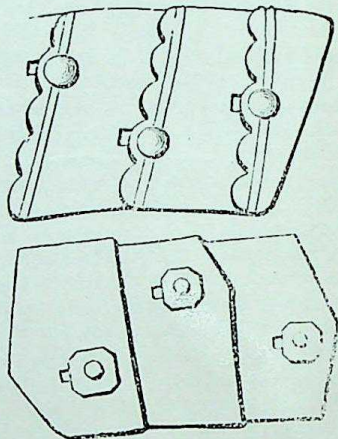
ALLUME SCAGLIUOLO. (*Ital.*) A kind of stone resembling tale, of which, when calcined, is made the *gesso da oro*, or gesso of the gilders, and which is also used for the grounds of pictures. Heat renders it opaque like gesso, and causes it to split into layers. It has been observed that this was probably the pigment called *alumen* by Eraclius.

ALLUSION. Allusions are either real or metaphorical; the former consist in a slight hint of something not to be expressed, but which is to be present to the mind: it depends greatly on the imagination. Metaphorical allusion approaches more to comparison, and is the offspring of the understanding. We make use of both kinds in the plastic Arts. Thus Goethe says of Abraham, in Raphael's "Dispute of the Sacrament," that "the flowing tears and the grief which he tried to restrain are a beautiful *allusion* to the sacrifice of Isaac. Obedience and subjection to the will of God are in this manner more nobly expressed than they could have been by the repellent object of the victim." This is an example of real allusion. In Correggio we find many instances of metaphorical. "Correggio has sometimes by accessories hinted at the characters of his personages; thus the white hare in the so-called 'Zingarella' or Gipsy, and the goldfinch in the 'Marriage of St. Catherine.'" The presence of such shy animals, and their forgetfulness of fear, is intended to enhance the idea of innocence and purity in the figures represented, and to denote the repose and quiet of the scene. The artist cannot exercise too much prudence and moderation in the use of allusions, particularly metaphorical; since unimportant allusions, which too easily present them-

selves, disturb the course of ideas and proper frame of the mind.

ALMAGRE, ALMAGRA. (*Span.*) A red earthy pigment, probably a variety of hematite.

ALMAYNE RIVETS.* Overlapping plates of armour for the lower part of the



body, similar to those seen upon the thighs of the Swiss soldier engraved in page 14; they were held together by rivets, and invented in Germany, whence its name.* They were introduced in the seventeenth century. Skelton's engravings of the Goodrich Court Armoury furnishes our authority for a representation of this improvement in ancient armour. The rivets, by moving in the slits, allowed of freer motion to this defence than it had before. The upper cut exhibits the outer appearance of three overlapping pieces of plate-armour, with the studs which held them together. The lower cut shows the inner side of the same plates, and the mode in which the rivets were secured, which could move, but not slip, in the open slits they passed through.

ALMOND SHELLS, when burnt, yield a black pigment. It does not appear to be used in the Arts at the present time.

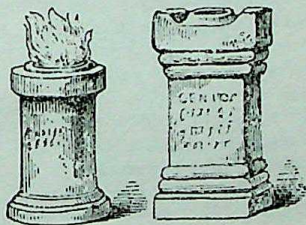
* *Almayne* being the mediaeval word for Germany, *Almayne rivets* are, literally, German rivets.

ALMUCE, AMESS, AUMUCE, (ALMUTUM, Lat.) A furred hood, worn round the neck, having long ends, hanging down the front of the dress, something like the stole, and which was worn by the clergy from the thirteenth to the fifteenth centuries, for warmth, when officiating in the church during inclement weather. Its usual colour was grey; sometimes white and spotted.* It could be thrown over the head when circumstances required it.

It was not a necessary part of ecclesiastical costume, like other officiating vestments; and is sometimes worn by bachelors of canon law, in whom it is really a distinctive dress. It is sometimes seen with a row of small tails round the cape, and pendant from the lower ends.

ALTAR. In *Ancient Art*, the altar was usually a construction upon which sacrifices were made to a divinity. Among the Greeks and Romans the altar was formed of a square, round, or triangular pedestal, ornamented with sculptures, bas-reliefs, and inscriptions, upon which incense was burned, and that portion of the victim which was consumed. The most ancient altars were polished four-cornered stones, others were either square, oblong, triangular, or circular; those of metal were generally in the form of a tripod, and could be taken to pieces, and thus were rendered easily portable. There seems to have been no fixed rule as to their height,

for on bas-reliefs we find them sometimes scarcely as high as the knee, and at others half as high as a man; the circular altars were the highest, in fact, some are scarcely to be distinguished from pillars. At festivals the altars were decorated with the leaves and flowers sacred to their respective gods, and these decorations served as patterns for the beautiful ornaments we see on those altars which have been preserved. On these the heads of victims, patere, vases, and other vessels of sacrifice are entwined by festoons of various kinds. Some altars had simply an inscription, telling when and to whom they were decorated; but the most beautiful are those having bas-reliefs. On some altars are represented the figures of the gods to whom they are dedicated, such as the three altars found at Nettuno, near the port of Antium. Sometimes the altar, as with the Hebrews, was a votive monument, erected in the open air, and, among other purposes, to commemorate some extraordinary event



attributed to Divine interference. The annexed woodcut represents the predominating forms of early altars, whether circular or square, and are copied from Roman originals. In *Christian Art*, the altars of our ecclesiastical edifices bear no resemblance to those of the heathens, because the sacrifice to which the former are appropriated, the Lord's Supper, was instituted by the Saviour, and therefore the type of their form is a table, and their covering was intended to represent a table-cloth; but it resembles the ancient orders in the diversified forms of the base. It is frequently in the form of a

* It is very clearly shown in the above cut, from Waller's excellent work on sepulchral brasses.

sarcophagus, because the early Christians assembled in the catacombs, offered the holy sacrament on the tombs of martyrs, whence also was derived the custom of placing upon the altar the relics of saints. In the primitive church, the altars were constructed simply of wood, subsequently of stone, marble, and bronze, adorned with rich architectural ornaments, sculptures, and paintings, and the altar-piece was generally raised on a screen above them, while the altar-plate was in the shape of a sarcophagus. Upon the decline of the Byzantine style of architecture and the introduction of the Gothic, altar-architecture acquired, through this new style, a new and exalted character. The Gothic architecture pointed heavenwards: delicate in single parts, it was magnificent as a whole, and full of meaning. Symbolic Art was greatly enriched. To the art of painting we owe the altar-piece, with its side wings (рррррр), on which were represented the histories of the saints and martyrs to whom the altar was dedicated. The altars of the English churches are, for the most part, utterly tasteless, consisting generally of an oaken table or stone slab, covered with a white cloth. The Reformed church does not allow of altars-proper. The desire of showing respect to the Christian altars by splendour and richness of decoration has not been attended with success. The most ancient altars in the Basilica at Rome have a *CRISTUM*, but this was afterwards supplanted by the richly-ornamented *BALDACHIN*, which, however, was scarcely ever used for any but detached altars; those which stood apart having screens ornamented with columns, paintings, and bas-reliefs. The altars standing in the choir had both these appurtenances, and we see by them how the spirit of invention exhausted itself in ambitious combinations. The altar is also employed as an *attribute*. Thus St. Stephen (Pope) and St. Thomas à Becket are represented as immolated before an altar; St. Canute, as lying—St. Charles Borromeo, as kneeling—and St.

Gregory (Pope), offering a holy sacrifice before an altar. An altar overthrown is an attribute of St. Victor.

ALTO-RILIEVO. (*Ital.*) **HIGH RELIEF.** Sculpture works in *rilievo* are divided into *bas-rilievo*, or low relief, *mezzo-rilievo* medium relief, and *alto-rilievo*, high relief, according to the degree of projection in which the figures stand *relieved* from the flat surface of the block from which they are cut. In each of these the degree varies, but not so much as to entrench upon the others; the figures are most commonly left adherent to the background; but in some fine *alto-rilievos*, so-called, the figures are entirely cut away from the surface of the block, and are, in fact, bosses. The finest alto-rilievos extant are the fifteen *METOPES* in the collection of the Elgin Marbles in the British Museum. In their original situation they ornamented the frieze of the entablature which surrounded the exterior colonnade of the Parthenon, giving relief, by the boldness of their projections, to the dull uniformity of a large plain surface; and the most legitimate use of alto-rilievo is where it is so introduced in alternate or occasional compartments with triglyphs, &c.

ALUM (*ALUN, Fr., ALAUM, Germ.*) This well-known substance performs an important part in many processes of the arts. In combination with animal glue (*chondrine*) and with white of egg (*albumen*), it forms an insoluble substance, resembling horn; advantage is taken of this property to produce the so-called *KALSO-MINE TEMPERA*.* Similar to this is the familiar process of rendering unsized paper (such as engravings are printed on) suitable for the application of water-colour pigments. One of the most important uses of alum is as a *MORDANT* in dyeing; an-

* Many ancient works executed in *tempera* are found incapable of being removed by water. Since both animal glue and alum were known and used from the earliest times, it is not improbable that the paintings executed with pigments mixed with a glue medium were washed after they were finished with a solution of alum.

other, is in the preparation of LAKES, and of CARMINE from cochineal. The common alum of commerce is a double sulphate of alumina and potash. Other kinds are known to the chemist, in which the potash is replaced by soda or ammonia. *Roche alum* (or roach alum), *Roman alum*, and *Turkey alum*, are varieties of the same substance (potash alum) in different degrees of purity, described by mediæval writers as ALUMENS.

ALUMEN. (*Lat.*) The name *alumen* of the Romans, and *stypteria* of the Greeks, was doubtless applied to several salts of the nature of vitriols, and among them to the natural sulphate of iron (COPPERAS, or GREEN VITRIOL of commerce). Alumen was the name formerly given to all the sulphates, but the vitriols have either copper, iron, or zinc, as a base. Alum has for a base the earth alumina; hence arises some confusion in the works of the mediæval writers on Art. Thus, *Alumen glaurum*, *A. glacie*, *A. jamenti*, *Alun de glace*, were probably only different names for ROCHE ALUM, which was also called *Alun de roche*; *Allume di rocca*. *Allume catino* was carbonate of soda; *Allume di foccia*, bitartrate of potash, or cream of tartar. *Allume di piume*, *Alun de plume*, *Allume seissile*, is a natural alum, fibrous, and fringed or bearded like feathers, sometimes miscalled *Amyanthus*.

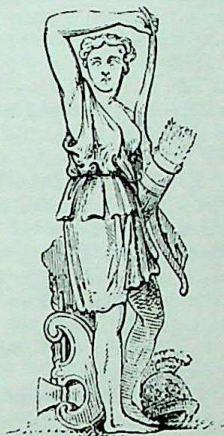
AMASSETTE. (*Fr.*) An instrument of horn, with which the colours are collected and scraped together on the stone during the process of grinding.

AMATEUR (*Fr.*), **AMATORE** (*Ital.*) One who has a taste for, a skill in, and an enlightened admiration of, the Fine Arts, but who does not engage in them professionally. Such are honorary members of academies of painting, &c.

AMATITO (*Ital.*), **LAPIS AMATITA.** *Amatito* is the soft red hæmatite, and is called also *matita*, *matita rossa*. *Lapis amatita* is the compact red hæmatite, and is also called in Italy* *mineral cinnabar*,

and in Spain, *albin*. When this word occurs in the works of the early writers on Art it probably indicates red ochre, the red hæmatite of mineralogists.

AMAZONS. A fabulous race of female warriors, frequently represented in Ancient Art. The legend of their existence was founded on the worship paid to the moon



by priestesses and eunuchs in the countries lying on the eastern coasts of the Black Sea. As the eunuchs represented the female sex in the male form, so the amazons were the male sex in the female form. Poetical sagas speak of them as a strong, brave nation of females, and place them beside their historical heroes; but these sagas evidently point to the symbolic religious customs of a warlike people in the Caucasus, who represented the goddess of the moon as armed, and paid her honour by war-dances, thus explaining the warlike appearance of the Amazons. The Greeks believed these people to exist near the present city of Trebizond, dwelling on the banks of the river Thermodon. The Amazons fought on horseback, carrying small crescent-shaped shields, a bow, quiver, spear, and battle-axe. They were reported to cut off the right breast, to give greater freedom to the use of the bow. Grecian Art has touched the myth of the

* Palvinucci, *Vocabolario*, Tosc. Disegno.

Amazons in its most heroic sense; representations of Amazonian battles are to be found on bas-reliefs, vases, and in wall-paintings, where we find these warriors with their crescent-shields and military girdles, sometimes clothed in the Asiatic costume (particularly on vases), at others in the simple Doric, and sometimes even their dress is a union of these two. Our engraving represents a statue in the Vatican of an Amazon, probably the work of Phidias. An Amazon on horseback, found at Herculaneum, is preserved in the Museo Borbonico, at Naples. In the Gregorian Museum is the renowned "Amazonian Vase." But the finest series of bas-reliefs connected with their fabulous history are those which commemorated the battle between themselves and Theseus, formerly in the Temple at Athens, and now among the Elgin Marbles in the British Museum. The Phigaleian Marbles, in the same collection, represent the battle between the Amazons and Centaurs.

AMBER. A fossil product, usually washed up by the sea in various parts of the world, especially in the Baltic. It is probably the resin of some coniferous tree, as such wood is found in a fossil state. It is met with in commerce in irregular-shaped pieces, of a yellowish resinous appearance, translucent, brittle, and devoid of taste and smell. It is not acted upon by water or alcohol, but is soluble in chloroform and in warm rectified spirits of turpentine, but more readily in its vapour, balsam of copaiba, and in hot linseed oil, forming a valuable varnish, which has been used from a very early period in Art, both as a vehicle and as a protection to the surface of pictures. It is harder than copal, and, if carefully prepared, as pale in colour. Great difference of opinion exists as to the expediency of using it as a picture varnish, but we can see no valid objection to it. Much of the brilliancy and crispness in the works of the early Flemish painters is undoubtedly due to the employment of this varnish as a vehicle, and it is now employed by many eminent English artists.

In the works of the earlier continental writers on Art, amber is described under the various names of *carabe*, *glas*, *glassa*, *glessum*; and is sometimes confounded with oriental copal, and with the resin of the black poplar. For an examination of the evidence of the use of amber varnish, see Mrs. Merrifield's *Ancient Practice of Oil Painting*, and Eastlake's *Materials for the History of Oil Painting*.

AMBER VARNISH. A modern writer (J. Wilson Neil) gives the following recipe for making pale amber varnish. Fuse six pounds of fine picked, very pale, transparent amber, and pour over it two gallons of hot linseed oil; boil it until it strings very strongly; mix with four gallons of turpentine. This will be as fine as body-copal, will work very freely, and flow well upon any work it is applied to; it becomes very hard, and is the most durable of all varnishes. Amber varnish requires a long time to fit it for polishing.*

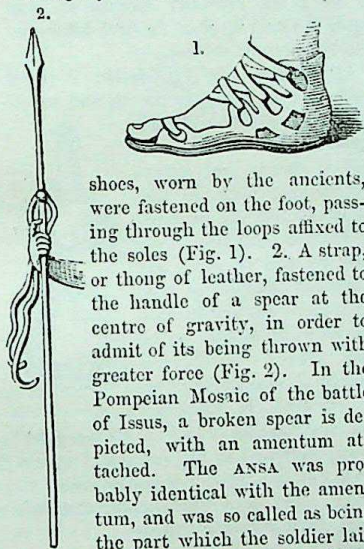
AMBER YELLOW is an ochre of a rich amber colour in its raw state; when burnt it yields a fine *brown-red*. It is better known in Germany than in other countries.

AMBROSE, St. The patron saint of Milan; but few works of Art exist in which he is so represented. The finest is the painting that adorns his chapel in the Frari at Venice, painted by Vivarini, towards the end of the fifteenth century, a work of the highest excellence. St. Ambrose is usually represented in the costume of a bishop. His attributes are, 1. *A beehive*, in allusion to the legend told of him, as well as of some others distinguished for their eloquence, that, when an infant, a swarm of bees settled on his mouth without doing him any injury. 2. *A scourge* (as an emblem of the castigation of sin), in token of the expulsion of the Arians from Italy, or of the penance he inflicted on the Emperor Theodosius. This latter event has been finely represented by Rubens; the picture is at Vienna, but a

* *Transactions of the Society of Arts*, vol. xlix.

very beautiful copy by Vandyck is in the National Gallery at London (No. 50). The same incident is illustrated by Falconet, in a statue now in the Hotel des Invalides at Paris.

AMENTUM, ANSA. (*Lat.*) The strap or thong by which the various kinds of



shoes, worn by the ancients, were fastened on the foot, passing through the loops affixed to the soles (Fig. 1). 2. A strap, or thong of leather, fastened to the handle of a spear at the centre of gravity, in order to admit of its being thrown with greater force (Fig. 2). In the Pompeian Mosaic of the battle of Issus, a broken spear is depicted, with an amentum attached. The ANSA was probably identical with the amentum, and was so called as being the part which the soldier laid

hold of in hurling the spear. Our illustration is derived from Sir William Hamilton's Etruscan vases, and it shows it affixed above the middle of the spear. The shoe is copied from a Roman statue.

AMETHYST. A rock crystal of a purple colour. Many ancient vases and cups are composed of this material, and the finer varieties are still much in request for cutting into seals and brooches.

AMICE. An oblong piece of linen with an APPAREL sewed upon one of its edges, worn by all the clergy above the four minor orders, and resembling an embroidered collar when reposing on the shoulders (Fig. 1). It had two strings attached to the ornamental part, by which it was fastened behind the back and tied on the throat. It then covered the neck, and might be drawn up over the head like a hood (Fig. 2).

It was gradually introduced during the seventh and eighth centuries, and was con-



sidered to symbolise the helmet of salvation, and, from its surrounding the throat, the restraint of speech. It is frequently met with on monumental brasses.*

AMICTUS. (*Lat.*) Under this general term was expressed the various articles of outer clothing used by the Romans, such as the ABOLLA, PALLIUM, PALUDAMENTUM, SAGUM, TOGA, &c. It did not apply to the articles of inner clothing, or those which were drawn on.

AMICULUM, diminutive of AMICULUS. This term included all the finer and smaller outside garments worn by both males and females in the manner explained in the previous article, such as the CHLAMYs, SAGULUM, &c.

AMPELITIS. (*Gr.*) A black or coal-brown pigment used by the ancients. It derived its name from *ampelos*, a vine; either from the black pigment prepared by the ancients from the burnt branches of that plant, or because ampelitis was used to cure the diseases to which the vine is subject. Pliny speaks of *ampelitis* as resembling ASPHALTUM, and says it ought to dissolve like wax when mixed with oil, and yield, when burnt, a black colour; it readily softened and dissolved, and for this reason was added to medicaments, and used also for dyeing the hair. It is considered by chemists to be a manganeseous and ferruginous coal. In some of the continental countries *ampelith* is a name given to black chalk.

AMPHITHEATRE. A building of a circular or oval form, used for public games or exhibitions.

* Our illustration is copied from Pugin's *Glossary of Ecclesiastical Costume*.

AMPHORA. (*Gr.*) A term in Grecian and Roman archæology, signifying a vessel, pointed at the base, so that it could be stuck in the ground, with a handle on each side of the neck, which was narrow. Double-handled wine-vessels with feet, and shaped like the crater, were also similarly named.

Amphoræ were used for keeping wine, oil, honey, and other liquids in, and sometimes as coffins, in which case they were divided down the middle to receive the corpse, and the two parts afterwards re-joined. The usual material of which amphoræ were

commonly composed was clay of various kinds; sometimes they are found made of glass, and mention is made by Nepos of one being made of *onyx* (*stalactite alabaster*) as a great rarity. The name of the maker, and of the place of manufacture, was frequently stamped upon them, as may be seen on those preserved in the British Museum.

AMPUL. (*Lat.*) A small vessel, vial, or cruet, used for containing consecrated

oil, or wine and water for the Eucharistic service, formed of earth or glass, of an oblong globular form. The ancients used the latter for the oil with which they anointed the body after bathing. The famous *Sainte Ampoule*, preserved at Rheims

until the first French Revolution, was a small bottle containing some oil used in anointing the French sovereigns at their coronations. It was said to have been brought by a dove from heaven to serve

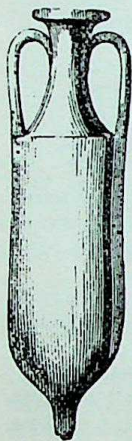
originally at the coronation of St. Louis. The engraving exhibits an enamelled ampul of the fourteenth century, preserved in the Bibliothèque du Roi, at Paris. It is six inches in height, and is elegantly decorated with representations of angels in coloured medallions, and scroll ornaments of a fanciful kind distributed over its surface.

AMPULLA. (*Lat.*) A bottle. A vessel made of clay, glass, or metal, and sometimes of these materials covered with leather, of various shapes, but always with a long neck, so that oil or any other liquid could be dropped from it. It was used by the Romans, and specimens abound in most collections of antiquities.

The *ampulla olearia*, an oil flask (lentil-shaped), was used in the baths for pouring oil over the *strigil*, to prevent it abrading the skin, and for other purposes; it was flattened at the sides, and with a somewhat shorter neck than the other ampullæ. The engraving represents both kinds, from Roman originals.

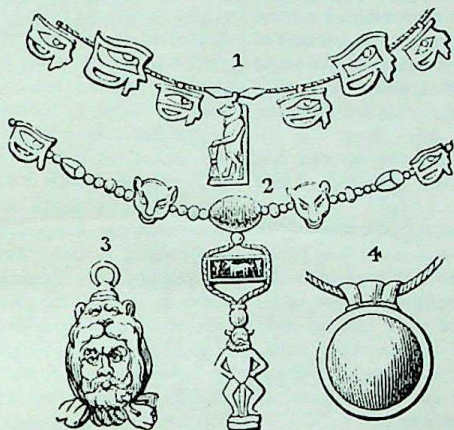
AMPYX (*Gr.*), **FRONTALE** (*Rom.*) A broad band or plate of metal, worn upon the forehead as a part of the head-dress of Greek ladies of rank. It is often seen in ancient works of Art, as an attribute of female divinities. Artemis wears a frontal of gold. The ampyx was sometimes enriched with precious stones. It was also worn by horses and elephants. The cut is a copy of a Roman lady wearing the ampyx, as given by Montfaucon.

AMULET. Any object worn suspended from the neck, or attached to any part of the body, supposed to have the effect of warding off evils, and of securing good fortune. They consisted of various sub-



stances, such as stones, roots, plants, and scraps of writing. Amulets are frequently found preserved in museums, in the shape of beetles, quadrupeds, members of the

human body, &c., cut out of amber, cornelian, agate, &c. "Amulets, from their nature, every where transgress the limits of Art, nay, are even in direct contradic-



tion to artistic taste. The dreaded *invidia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay, disgusting the objects held before one; and the numerous *Phallic* bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, are to be met with in symbolical and superstitious significance."*

ANACHRONISM. A disturbance, or inversion, of the order of time, by which events are represented, or objects introduced, which could not have happened or existed; such as the introduction of guns or cannon in historical pictures representing events which occurred before the invention of gunpowder; the representation of events belonging to ancient history in

which the figures are clothed in modern costume. Anachronisms occur very frequently in the works of the old masters.

ANADEM. A Greek term for a band, or fillet, worn on the head by women and



young men; it must be distinguished from the **DIADEM** and other head bands, which were honorary distinctions, or the insignia of royalty, or of religious offices. Those worn by male and female are shown in the annexed cut, copied from Greek vases.

ANAGLYPHA, ANAGLYPTA, ANAGLYPHIC. (*Gr.*) Vessels of bronze, or of the precious metals, chased or embossed, which derived their name from the work on them being in relief, and not engraved, the relief being produced by hammering; hence the term *anaglyphic*, to denote the art of executing such figures. The name was also applied to cameos and sculptured gems.

* See Muller's *Ancient Art and its Remains*. Figs. 1 and 2 in the above cut represent Egyptian necklaces of sacred symbols, the earliest form of amulets. The eye of Osiris; the head of the cat sacred to Isis, and figures of gods compose them. Figures 3 and 4 are Roman; one representing the head of Hercules enveloped in the lion's skin; the other a hollow golden bulla, in which the charm was enclosed.

When the figure is indented, or sunk, it is an INTAGLIO, or DIAGLYPHIC.

ANAGLYPTOGRAPHY. (*Gr.*) Anaglyptographic engraving is that process of machine ruling on an etching ground which gives to a subject the appearance of being raised from the surface of the paper as if it were embossed, and is frequently employed in the representation of coins, medals, bas-reliefs, &c. It is the invention of M. Achille Collas, who has published a large work engraved on this plan.

ANAGRAM. Changing the place of the letters of one or more words so as to give a different meaning to the word or to the sentence; also to inscribe the words backwards. Examples of each kind of anagram are contained in the words EROS, *rose*; AMOR, *roma*; ALCUINUS, *calvinus*. Several artists have used the anagram of their names as a MONOGRAM.

ANALOGY. The agreement of two things in their known qualities and relations; in the Fine Arts, the unity and conformity of the representation.

ANALYSIS. To separate a thing or an idea into its component parts; in the philosophy of Art, to arrive at principles by examining characteristics.

ANAMORPHOSIS. A deception in optics, which, by perspective projection, gives a distorted figure when viewed in the ordinary and proper manner; but, when seen at a particular angle or point of view, resumes its natural and proper figure. Such figures may be constructed on a curved surface, and, the visual rays being collected in a cylindrical mirror, reflect a perfect image in true perspective.

ANASTASIA, *St.*, is represented with the attributes, a stake and faggots; and with the palm as a symbol of her martyrdom.

ANASTATIC. A word derived from the Greek, signifying "reviving." A recently-invented process, by which any number of copies of a printed page of any size, a woodcut, or a line-engraving, can be obtained. The process is based upon

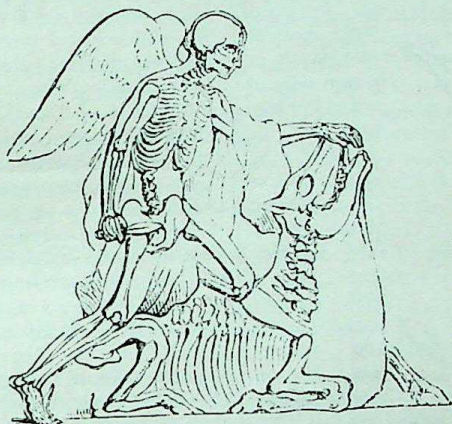
the law of "the repulsion of dissimilar, and the mutual attraction of similar, particles," and is exhibited by oil, water, and gum-arabic. The printed matter to be copied is first submitted to the action of diluted nitric acid, and, while retaining a portion of the moisture, is pressed upon a sheet of polished zinc, which is immediately attacked by the acid in every part, except that covered by the printing ink, a thin film of which is left on the zinc. It is then washed with a weak solution of gum-arabic; an inked roller being now passed over the zinc-plate, the ink adheres only to that portion which was inked in the original; the impressions are then taken from the zinc-plate, in the same manner as in lithographic printing.

ANATHEMATA (*Gr.*), DONARIA (*Lat.*) By these names the ancients designated presents or offerings made to the gods. In the early ages these consisted of garlands, locks of hair, &c., but, when the Arts flourished in Greece, the anathemata were tripods, candelabra, cups, vases, statues, &c., of the most exquisite workmanship, in bronze and the precious metals. The number of anathemata must have been immense; many are still extant, showing by their inscriptions that they were dedicated to the gods as tokens of gratitude. Another class of anathemata, consisting of tablets to commemorate recovery from sickness, will be described under VOTIVE TABLETS.

ANATOMY. The science of the structure of living creatures; that branch which relates to man is called ANTHROPOLOGY, and that to animals ZOOTOLOGY: the former is the knowledge of the interior and exterior parts of the human frame, and its changes according to its position, emotions, and movements; it is particularly necessary to the artist, as there is no exact beauty in his representations, unless there be truth also. The study of the bones (OSTEOLOGY) and that of the muscles (MYOLOGY) is also of the highest importance, for upon these depend the proper balancing, motion, and expression; and it

is not always that genius, taste, and readiness in seizing nature, will suffice without actual study. The anatomy of the artist is not that of the physician, for the former only studies the bones and muscles so far

as they influence the external form; in the blood-vessels, for instance, he merely requires to know those which appear in representing passion.* The physician studies, in the corpse, the muscles and their



mechanical functions; the artist, on the contrary, examines their play, their life, regarding them as the type of physical strength, of the state of mind; as a mirror of that which agitates the soul,—a reflex of the spiritual life. Anatomy, in a medical point of view, is a purely material study, useful to the artist in his representations of dead bodies; in an artistic sense, it is an abstruse physiological science. Skeletons and anatomical drawings are not enough for the artist; he must penetrate into the mysterious region where the soul moves the springs of the body, speaking in a language which will be intelligible as long as man exists. To this language descriptive anatomy is only the dictionary; living, acting, sentient man, must form the study; for where passions are struggling—where grief, joy, and love, are acting—there must the artist learn the idiom. Thus did Michael Angelo, Jacques Callot, and Hogarth, study life, and thus did the Dutch conceive their faithful representations of human nature; the great painters of the sixteenth century, Da Vinci, Raf-

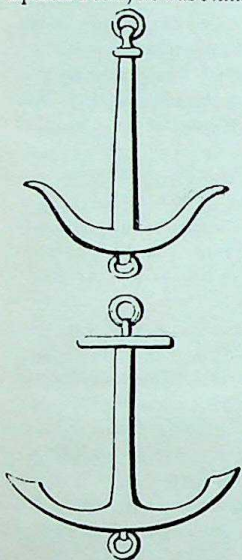
fuelle, Titian, and Michael Angelo, employed much time in anatomical drawings, but few of which are preserved to us. Such drawings, or anatomical tablets, as they were called, were first engraved in wood, and then in metal, and latterly in lithography, so that the anatomical wants of the artist are well supplied.†

ANCHOR, in *Christian Art*, is the symbol of hope, firmness, tranquillity, patience, and faith. Among those saints, of whom the anchor is an attribute, are Clement of Rome and Nicolas of Bari. Pope Clement, who suffered martyrdom in the year 80, had received the anchor as an attribute, either because he was bound to one when thrown into the sea, or because, in a pretended letter from the

* The accompanying woodcut represents the anatomy of a Winged Victory slaying a Bull (the original of which is in the British Museum), and is copied from the frontispiece to a *Discourse on the Nature of Limbs*. By Richard Owen, F.R.S. London, 1849.

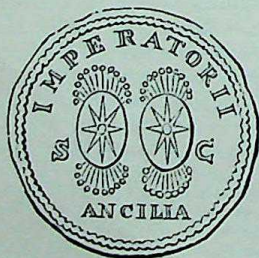
† The best treatise on the *Anatomy of the External Forms* for the use of artists is that by Dr. Fau, translated by Dr. Knox. London, 1849. It has excellent engravings.

Apostle Peter, he was commissioned to steer the Church safe into the haven. Nicolas of Bari, whose martyrdom took place in the year 209, received the anchor as patron saint of sailors, to whose prayers he answered by appearing to them, guiding them safely into harbour. The anchor also symbolises commerce and navigation. The cut



represents the earlier forms of the anchor; the first being Roman, the second Mediæval (twelfth century).

ANCILE. The sacred shield carried in Rome by the Salii at the festival of Mars. It was on both sides *ancisum incisum*, and *recisum*; being neither round nor oval, but the two sides receding inwards, making it broader at the ends than in the middle. It was sent from heaven to Numa, who was told by the nymph Egeria and the Muses that the safety of Rome depended



on its preservation. The king ordered Mamurius Veturius to make eleven others exactly like it, and hid the real one among

these, so that it might not be recognised and stolen. They were all hung in the temple of Mars, on the Palatine Hill, and were carried once a year through the city by the Salii. There is a representation of ancilia upon a gem in the Florentine collection, in which are two servants of the Salii, with coloured togas, carrying a rod on which are hanging six shields, every two fastened together with a strap. The inscription shows that they are *ANCILIA*.*

ANDIRON. An ornamental standard of iron with a cross bar, used for burning logs of wood in the rooms of ancient mansions. They were in constant use before the general introduction of coal fires, were frequently highly enriched, and the standards sometimes formed of silver, as at Knole, in Kent. They still remain in many old houses in this country.†

ANDREW, Sr. The patron saint of Scotland: also of the renowned order of the Golden Fleece of Burgundy, and of the order of the Cross of St. Andrew of Russia. The principal events in the life of this apostle chosen for representation by the Christian artists are, his Flagellation, the Adoration of the Cross, and his Martyrdom. He is usually depicted as an old man, with long white hair and beard, holding the Gospel in his right hand, and leaning upon a transverse cross, formed sometimes of planks, at others, of the rough branches of trees. This form of cross is peculiar to this saint, and hence it is termed St. Andrew's Cross. His Flagellation, and the Adoration of the Cross, form the subjects of two fine frescoes in the Chapel of S. Andrea, in the Church of San Gregorio, at



* They are represented as oval on the reverse of a coin of Antoninus Pius, which we engrave. The lines ending in circles, above and below each shield, is a rude way of delineating glory emanating from them.

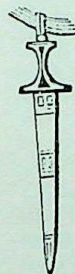
† A series of curious examples of antique andirons, and a history of their manufacture, will be found in the *Sussex Archaeological Collections*, vol. II.

Rome. The Flagellation is the work of Domenichino, the Adoration that of Guido. This latter subject has also been well depicted by Andrea Sacchi, in the Vatican at Rome. His martyrdom forms the subject of an admirable picture by Murillo, the original study of which is in the Dulwich Gallery.

ANDROIDES. A Greek term for human figures constructed to move by machinery. See **AUTOMATON**.

ANDROSPHINXES, in *Egyptian Art*, are lions with human heads. One of enormous size is at Ghizeh, which is hewn out of the solid rock, with the exception of the fore-paws, between which stood a small temple. It is considered (on the authority of Pliny) that the Sphinx represented the Nile in a state of flood, which event regularly occurred under the signs Leo and Virgo.

ANELACE, ANLACE, ANLAS. A short weapon, between a sword and a dagger, the blade tapering to a very fine point, commonly worn by civilians until the end of the fifteenth century. It is always represented as hanging from a belt or strap, apparently attached to the upper end of the sheath. It frequently occurs in monumental brasses. Our cut is copied from a brass of the time of Edward III.



ANGELS, in *Christian Art*, are very frequently represented both in sculpture and in painting. By the devout artists of the fourteenth, fifteenth, and sixteenth centuries, angels are depicted of human form, and masculine; as young, to show their continued strength; winged,* as messengers of grace and good tidings, and to show their unweariness; barefooted and girt to show their readiness, and that they did not belong to this earth: they were clothed in robes of white to show their purity, or in cloth of gold to show

their sanctity and glory; the cloth of gold diapered with orphreys of jewels and precious stones; with emerald (*unfading youth*); crystal (*purity*); sapphire (*celestial contemplation*); and ruby (*divine love*). At this period of the history of Art, angels were often represented as clothed in the ecclesiastical vestments, copes, chasubles, dalmatics, and tunics, but in the works of an earlier period they are usually figured in albes, white, with golden wings.* Sometimes angels were drawn as feathered all over like birds, as is frequently seen in the carving and stained glass of the fifteenth century, but the idea is not warranted by the tradition of Christian antiquity, and the effect, bordering on the ludicrous, is far from good. In Christian design, in sculpture, and in painting, angels are frequently introduced, as corbels, bearing the stanchcons of roofs; as bosses, or in panels and spandrels, bearing labels with scriptures, or emblems of sacred things, or shields of arms; on shafts and beams; holding candlesticks; as supporting the head of a monumental effigy; in adoration round the sacred symbols, or persons; winged with the hands extended, and standing on wheels. Of good angels there are nine degrees, which are divided into three categories. The first consists of **CHERUBIMS**, **SERAPHIMS**,† and **THRONES**;‡ the second of **DOMINIONS**,§ **POWERS**, and **PRINCIPALITIES**; the third of **ARCHANGELS**, **ANGELS**, and **VIRTUES**. *Archangels* are frequently represented armed as for the encounter with the army of darkness. They bear the banner of vic-

* "On the revival of Pagan design in the sixteenth century, the edifying and traditional representations of angelic spirits were abandoned, and, in lieu of the albe of purity and golden vests of glory, the artists indulged in pretty cupids sporting in clouds, or half-naked youths twisting like posture-masters, to display their limbs without repose, dignity, or even decency of apparel."—*Pugin's Glossary of Ecclesiastical Ornament*.

† For a fuller explanation of their peculiar attributes, see *their names* in this Dictionary.

‡ They are generally represented kneeling and bearing palms and crowns.

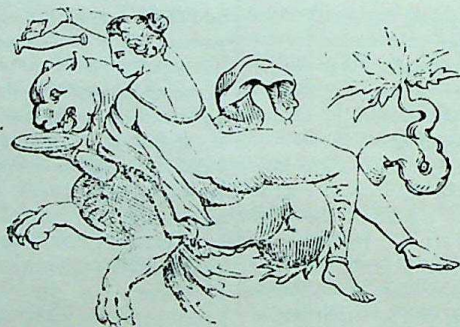
§ They carry swords, crosses, or sceptres, as also do their companions in this grade.

* **ANGEL** is the name, not of an order of beings, but of an office, and means *messenger*, therefore they are represented with wings.

tory suspended from a cross, and have the same sacred symbol on their forehead. *Angels* are sometimes represented covered with feathers, as well as winged, and sometimes in priestly garments. *Virtues* bear crowns of thorns symbolic of martyrdom, or sacramental cups emblematic of redeeming love. Their common attributes are, 1. Trumpets (*the voice of God*). 2. Flaming swords (*the wrath of God*). 3. Sceptres (*the power of God*). 4. Thurbles or censers, incense (*the prayers of saints they offer*). 5. Musical instruments, such as harps, trumpets, and organs, to express their *felicity*. The nine orders of angels are frequently introduced in the magnificent rose-windows of the continental churches, diverging from the centre in nine circumferences of rich tracery.

ANIMALS, HYBRID. This name is given to pictured animals composed of two different species: they abound in ancient and mediæval works of Art; in

the former, combinations of the human with the animal form* are more frequent than combinations of different animals; thus, we find centaurs, satyrs, tritons, and winged figures; in these the human form ever appears the nobler, nor were the animal forms rendered more bestial, but rather more human. Among the Egyptians, the animal form was conceived with more depth and liveliness than that of man; from the first the Egyptians were impelled to an admiring observation of the former, by a natural tendency, as their religion proves; their combination, too, of various animal figures are often very happy, but often indeed in the highest degree fantastical and bizarre. They produced sphinxes (lions with human heads), lion-hawks, serpent-vultures, and serpents with human legs, all of which are symbolical. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first. By extension of the term, **HYBRID AN.**



MALES is applied to the fantastic animals so common in architectural buildings of the middle ages, especially in the twelfth century. Sometimes we see the human head upon the body of a bird, of a quadruped, or a dragon; the head of a goat upon the body of a horse; doves, of which the body terminates in the tail of a serpent; eagles with the tails of dragons. We must not look for a symbolical meaning in all these figures, although it is difficult not to recognise a hidden meaning

in most of them; they appear to embody the popular faith of the time as **EMBLEMS**; frequently they were but the freaks of fancy of the sculptor-masons of those times. When we meet the same figures in different countries, they appear to be copied from each other.

* Our cut represents a Nymph riding on the back of a monster which combines the forms of beast and serpent, with fanciful adjuncts. It is copied from a Grecian painting on the walls at Pompeii.

ANIMAL PAINTING. Some artists have so excelled in the representations of animals, that their pictures form a distinct class. These are usually of large dimensions, and the subjects are principally those of the chase; thus, we have boar-hunts, lion-hunts, deer-hunts, usually painted with the view of adorning hunting-seats, baronial halls, &c. The animals are exhibited in all the wild energies of life, or dead, as trophies. The greatest masters in this class of painting are the friend of Rubens, F. Snyders; J. Weenix, M. Hindekoeter, C. Ratharts, P. Caulitz, J. E. Ridinger, and Lilienberg. Another set of painters who have delighted to depict animals as they appear in the shambles or the kitchen, are, in fact, *meat-painters*; surrounded with the utensils of the kitchen and other consonant paraphernalia, they exhibit great pains-taking in their execution, but their excellence is chiefly mechanical. Among great painters of this class it is sufficient to name Lancesch. Of painters of fish the most famous are Gills and Adrienusen. "The mastery of the ancients in the representation of the nobler animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of victors, and Roman equestrian statues; there are animals of this description (dogs) of distinguished beauty; as well as bulls, wolves, rams, boars, lions, and panthers, in which sometimes the forms of these animals are as greatly developed as the human forms in gods and horses. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek Art."*

ANIMAL SYMBOLS. Both in ancient and in mediæval Art, animals have been extensively employed as **SYMBOLS**, in which certain peculiarities of the animals depicted are taken as a means of embodying moral sentiments, religious ideas, &c. Not only the animal, in its simple, per-

fect state was so employed, but combinations of various animals in one, hybrid animals, and of the human form with the animal, abounded from the earliest times. They are made familiar to us in the remains of Egyptian Art, in the recently discovered sculptures at Nineveh, and in the more perfect productions of Greek Art. In mediæval Art, the animal symbols are drawn from the imagery of scripture, and they are chiefly employed as types of the virtues and vices. The prudence of the ant and the bee, the submission of the camel, the fidelity of the dog, the vigilance of the cock, furnished perpetual sources of meditation and reflection to the minds of the devout. The viler and unclean animals were also taken as a means of exhibiting the vices. The ox typified pride; the fox, fraud and cunning; the wolf, cruelty; and the leopard, constancy in evil. The hog was regarded as the emblem of impurity, and is the animal form generally assumed by demons. Animals were employed as symbols of the **EVANGELISTS**, in every age of Christian Art, under a great variety of place and circumstance; sometimes the Lord himself is typified by the four beasts: his manhood, by the face as of a man; his almighty power, by the lion; his sacrifice, by the calf; and his resurrection and ascension, by the eagle.*

ANIMATION, ANIMATED. A term applied to a figure in sculpture or painting, when it exhibits a sort of momentary activity in its motions; it is also used figuratively, when a statue or painting is executed with such vigour and truth that it appears full of life, or *animated*.

ANIME, GUM. Gum anime is a resin imported from South America, of a pale-brownish yellow colour, transparent and brittle, somewhat resembling copal, with which it is mixed in making copal varnish to cause it to dry quicker and firmer, and enable it to take the polish much sooner.

* Muller's *Ancient Art and its Remains*.

* See cuts to **AGNUS DEI** and **TRINITY** for other examples.

It is soluble in hot oil, and forms, in alcohol, a bulky, tenacious, elastic mass. It is extensively employed in the manufacture of coachmaker's varnishes.

ANKLET. An ornament of gold, or other metal, worn by the women of the Eastern nations, the Egyptians, Greeks, and Romans, on the legs, above the ankle,



in the same manner as the bracelet adorns the arm. They are very frequently depicted in works of Art. The first example in our cut is copied from an Egyptian, the second from a Greek, painting; another specimen occurs in page 28, as worn by the Nymph who rides the Hybrid Animal.

ANNE, St. The mother of the Virgin Mary. She is generally represented as a female of advanced years, teaching the Virgin, when a child, to read from a book. She is frequently introduced in the background of pictures of the Holy Family, and depicted as a very aged woman.

ANNEALING. Glass, when suddenly cooled after melting, and some metals, after long hammering, become extremely brittle. This brittleness is removed by leaving the glass in an oven, after the fire is withdrawn, and by heating the metals again, after the hammering, by which they become annealed.

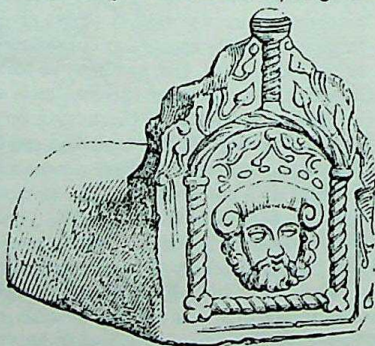
ANNUNCIATION. (*ANNUNZIATA, Ital.*) This religious mystery is one of the most beautiful, as well as important, in the whole range of Christian Art; from the earliest period it has been chosen as a most frequent subject. In the *Manuel d'Iconographie Chrétienne*, by M. Didron, the treatment adopted by the early Greek and Byzantine artists is described as follows: the scene is a house, or a porch, the Holy Virgin kneeling before a chair, her head slightly inclined, holding in her

left hand a spindle, while she extends the other to the Archangel Gabriel, who salutes her with his right hand, and holds in his left a lance. Above the house, in the sky, is seen the Holy Ghost descending as a ray of light upon the head of the Virgin. At a subsequent period in the history of Art, the treatment varied from this Greek formula: the Virgin is represented seated or kneeling, the Archangel Gabriel bears a sceptre, which, at a later period, was exchanged for the lily-branch, and this, in its turn, was by some artists superseded by an olive-branch; and the Archangel was also crowned with olive, but the lily is the most frequent, as well as most significant. Gabriel is also frequently represented as an ambassador bearing his credentials, with attendant angels. By the early German artists he is represented as habited in the richly embroidered vestments of the priesthood.

ANSA. The handle by which a vase or cup was held. The thong which held the spear or javelin (*hasta ansata*) by its centre. See **AMENTUM**.

ANSATED. A term applied to vases, &c., to which handles are affixed.

ANTEFIXA. This term was applied by the Romans to various ornaments in **TERRA-COTTA**, which were used to decorate several parts of an edifice, to give an

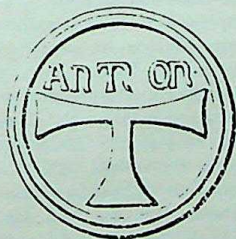


ornamental finish, or to conceal unsightly junctures in the masonry. They appear on the top of entablatures, above the upper member of the cornice, where they serve

the purpose of concealing the ends of the ridge-tiles, and the juncture of the flat ones.* They also were affixed to the cornice of an entablature, for the purpose of giving a vent to the rain-water from the roof similar to the GURGOYLES of Gothic architecture. Antefixæ, in the form of long flat slabs of terra-cotta impressed with designs in relief, were nailed along the whole surface of a FRIEZE, for ornamental effect, resembling the sculptured METOPES of the Greeks in their application, but antefixæ were not employed in decoration by that people. Some good specimens of such antefixæ are in the British Museum; they exhibit great variety and beauty of workmanship.

ANTEPENDIUM. The decorations, or hangings, in front of a Christian altar, consisting either of plates of precious metal, embossed with figures of saints and decorated with jewels, such as that presented to the cathedral of Basle by the Emperor Henry II., in 1019, and now in the collection of the Hotel Cluny, Paris; or of wood, carved, painted, and gilt; or of cloth of gold, silk, or velvet, enriched with needle-work and seedpearls. Of the latter kinds the churches of the continent present an abundance of examples.

ANTHONY, St. The events in the life of this saint form a very important class



of subjects in Christian Art. Among the most frequent are his temptation, and his meeting with St. Paul. St. Anthony has several distinctive attributes by which he

* Our cut exhibits an antefix of this kind in terra-cotta, discovered at Chester.

is easily recognised: as the founder of monachism he is depicted in a monk's habit and cowl, bearing a crutch in the shape of a T, a *tace*,* as a token of his age and feebleness, with a bell suspended to it, or in his hand, to scare away the evil spirits by which he was persecuted; a firebrand in his hand, with flames at his feet; a black hog, representing the demons Gluttony and Sensuality, under his feet; sometimes a devil is substituted for the hog. The subject of the temptation of St. Anthony is treated by Annibale Carracci in a picture in the National Gallery of London (No. 198). The meeting of St. Paul and Anthony has been well treated by Guido, Velasquez, and Pinturicchio.

ANTHONY, St., of Padua, a recent saint, who died in 1231, has had one of his miracles frequently depicted. When the Pagans refused to listen to his exhortations, he collected the fishes on the sea-shore to listen to him, who came in myriads, and shamed the Pagans into conversion.

ANTHROPOMORPHISM. (*Gr.*) HUMANISATION. A compound Greek word, signifying the representation of the human form; but it is employed to signify the representation of divinity under the human form. In the portrayal of the Divinity, Art can convey the idea only by humanisation, or *anthropomorphism*; hence the beautiful statues of their gods produced by the ancients. Among the Greeks, popular opinion never separated the idea of superior powers from the representation of them under a human form; hence, in their Mythology and in their Arts, each deity had his peculiar and distinguishing attributes, and a characteristic human shape. Combinations of the human form with those of animals, hybrid animals, are found in Egyptian remains, as well as in

* The badge of the knightly order of St. Anthony exhibits this attribute of the saint, and is represented in the annexed cut from Stothard's engraving of the effigy of Sir Roger De Bois, in Ingham Church, Norfolk. The word *Anthron* occurs above the *tace* in uncial letters.

those recently brought to light at Nineveh; these combinations are symbolical. By the Egyptians the animal form was conceived with more depth and liveliness than that of man; their combinations of various animal figures are often very happy, and also frequently in the highest degree fantastical and bizarre.

ANTIA. The handle of a shield.

ANTICAGLIA. An Italian word, signifying the remains of antiquity, particularly fragments of ancient architecture and the plastic Arts. At the present time this term is usually applied to the less important specimens, for instance, utensils, weapons, ornaments, &c.

ANTICK. Irregular in combination, or fancy, of heterogeneous character, such as the fantastical compositions of human beings with foliage, birds, beasts, &c., formed partly of each other, and combined as ornamental adjuncts in sculpture and painting, of which ancient Art produces a great variety; and the more modern Art gives additional examples in Raffaele's arabesques, and the grotesque works of modern Italy.*

ANTICO-MODERNO, QUATTRO-CENTO. (*Ital.*) That transition style between the comparatively meagre productions of the most eminent early masters and the fully developed form and character of the works of Raphael and his great contemporaries. It arose soon after the time of Massaccio, and characterised the whole of the fifteenth century, until the appearance of the works of Da Vinci and Fra Bartolomeo. It is exhibited in its most perfect condition in the works of Francia.

ANTIMONY. The oxide of this metal enters into the composition of some of the pigments used in painting, as Naples yellow, which is a compound of the oxides of lead and antimony. A mineral yellow is compounded of the oxides of antimony and bismuth. Guimet's yellow is the deutoxide of lead and antimony. These pigments are useful in enamel or porcelain

painting, but by no means eligible in oil or water-colours. Most of the Naples yellow now sold by artists' colourmen is prepared from white lead mixed with a small proportion of cadmium yellow. Glass is coloured yellow by antimony; the women of the East use the native sulphuret of antimony to blacken their eyebrows and eyelids.

ANTIQUARIAN. Drawing paper is cut into sheets of various dimensions; that called *antiquarian* usually measures fifty-three inches by thirty-one.

ANTIQUE, ANTIQUES. A term derived from the Latin *antiquus*, ancient. By "antique" is understood pre-eminently those peculiarities of genius, invention, and Art, which are preserved in the remains of cultivated nations of antiquity, and which must always excite our admiration and influence our studies, as the most important and enduring relics of ancient times. With the idea of the antique is united the CLASSICAL, by which we generally understand those writings and works of Art which are perfect in conception and execution, and therefore worthy of being our patterns. The term is used only for those creations which are left us of the Greeks and Romans, which, among all early nations, we call, *par excellence*, "the Ancients," because they were superior to all others in mind and manners, and because they impressed more or less the stamp of their cultivation on the greater part of the ancient world. In Art we regard the Greeks as the true classical ancients, being incontestably superior to the Romans, who were only an imitative nation, formed on the Greeks themselves. Of all nations, the Greek alone is that in which internal and external sentiment and mental life existed in its most beautiful proportions; therefore they appear from the beginning to have been peculiarly destined for independent cultivation of the forms of Art, although a long development and many favourable circumstances were required before the genius which early appeared in mythology and poetry could be transferred

* See ARABESQUE and GROTESQUE.

to plastic Art. In that perfection of external form by which the Greek artist was surrounded he formed his IDEAL, in which lies the great *truth* of the so-called antique forms; in them the ideal is the comprehension of *nature*, whose prevailing character is the embodiment of the *spiritual*. By ANTIQUES we understand those works which have become, as it were, the *types* of human form, the representations of life in all its variety, which belong to true plastic Art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word ANTIQUES to express all the productions in the various plastic Arts of the Greeks and Romans, as distinguished from the Art of the remaining ancient and unclassical nations—Egyptians, Indians, &c., and also from all later and modern Art.

ANTIQUITY, ANTIQUITIES. In an artistic sense, the old, as opposed to the new, times. It is supposed to extend from the earliest historical knowledge to the disruption of the barbarians upon the Roman empire, which event, in connection with the diffusion of Christianity, produced the great turning-point in the history of the civilisation of mankind. We also use the word in a limited sense to denote the early ages of every nation, but particularly with reference to the two great nations of ancient times, the Greeks and Romans, whom we call pre-eminently "the Ancients." By ANTIQUITIES we understand those monuments of all kinds which were produced in antiquity, in whatever sense this word may be used.*

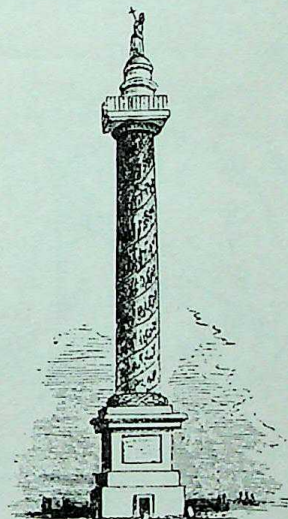
ANTISEPTIC VARNISH. A glazing composed to ensure the protection of such vegetable or animal colours as are likely

* According to Muller, the treatment of ancient Art, since the love for classical antiquity was re-awakened, may be divided into three periods:—First, The *artistical*, extending from about 1450 to 1600, and the time of the collections and renovations. Secondly, The *antiquarian*, from 1600 to 1700, when learned examinations and elucidations, having no reference to Art, took place. Lastly, The *scientific* period, from 1750, in which æsthetic principles were added to the study of archæology.

to fade by an exposure to light and air.

ANTITYPE. That which is emblematised, or prefigured, by a type. Thus, the Paschal Lamb was a *type* to which our Saviour, the Lamb of God, was an *antitype*.* So also were the *symbols* of the saints,† and those of the heathen gods.‡

ANTONINE COLUMN. In the middle of one of the principal squares of the city

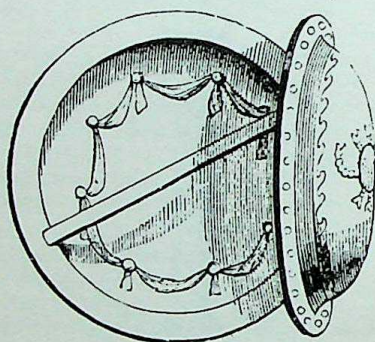


of Rome stands a lofty pillar erected by the Senate in honour of the Emperor Marcus Aurelius Antoninus, and to commemorate his victory over the Marcomanni and other Germanic tribes. Around the exterior of the shaft is placed a continuous series of bas-reliefs, reaching from the base to the summit in a spiral line, representing the victories of Marcus Aurelius. It is evidently an imitation of the column of Trajan, but, both in style and execution, these sculptures of the Antonine Column are very inferior. They have been of great service to art, as they delineate

• See AGNUS DEI.
† See SYMBOLS.
‡ See ATTRIBUTES.

most truthfully the military tactics of the Romans, their costume, arms, armour, &c., as well as those of the barbaric tribes against whom they fought, and who are unrepresented elsewhere.

ANTYX. (*Gr.*) The rim or border of anything, such as a shield or chariot. The shield of the Homeric heroes was sufficiently large to cover the entire person; the framework was made of *wicker*, or of osiers twisted together; and of *wood*, which was afterwards covered over with several folds of bull-hides, and bound with



a metallic ring around the outer edge—the antyx.* The word antyx is sometimes used to signify a chariot; at others, the curved front of the chariot, to which it gave both form and strength. It was often made double.

ANVIL, in *Christian Art*, is the attribute of St. Adrian, and of St. Eloy, the patron saint of goldsmiths and other workers in metals.

APE. In *Christian Art* the ape is the symbol or emblem of malice, cunning, and lust. The devil is often represented under this form. This, with other emblems, representations of a similar description, are frequently seen placed under the sub-

* Our engraving is copied from Meyrick's *Critical Inquiry into Ancient Arms and Armour*, and represents one of the large Grecian shields, seen sideways, and behind, showing the straps for the arm and the hand.

sellæ of stalls, as a sign of degradation and contempt.*

APEX. (*Lat.*) A cap worn by the priests of heathen Rome: the essential part was a piece of olive-wood, pointed, surrounded at the base with a lock of wool; this part was sometimes worn alone on the top of the head, and held there by fillets, or by a cap fitting closely to the head, and fastened by strings or bands. The word apex is also applied to the crest, or ridge, on the summit of a helmet.



APLUSTRE. (*Lat.*) An ornament constructed of thin planks of wood, which formed the highest part of the poop of



ancient ships; it rose immediately behind the helmsman, and served him, in some degree, as a protection from the weather. At the point of junction between the aplustre and the stern, we frequently find an ornament resembling a circular shield. It was somewhat fan-shaped, and formed a corresponding ornament to the **CHE-NISCUS** at the prow. Its beautiful form and prominent position caused it to be

* In many illuminations at the head of the Seven Penitential Psalms, depicting David gazing at Bathsheba, an ape tied to a tree is introduced, in allusion to the sin of the Psalmist.

frequently adopted as an emblem of maritime affairs, and was carried as a trophy by the victor of a naval engagement. In the Apotheosis of Homer, in the British Museum, is a female who personates the Odyssey; she bears the *APLUSTRE* as an emblem, in reference to the voyages of Ulysses.

APOLLONIA, Sr., of Alexandria. The events in the life of this saint form the subjects of some fine pictures, of which one of the best, painted by Domenichino, is in the gallery of the library of Mayence. She is usually represented as holding the martyr's palm in one hand, and a pair of pincers, with a tooth, in the other, illustrating her martyrdom, during which all her teeth were pulled out. In the Munich Gallery is a fine altar-piece, in six compartments, representing scenes in the life of this saint, painted by Granacci, a favourite pupil of Michael Angelo. In some old pictures the pincers of St. Apollonia so nearly resemble the shears of St. Agatha, that it is not easy to recognise which is meant.

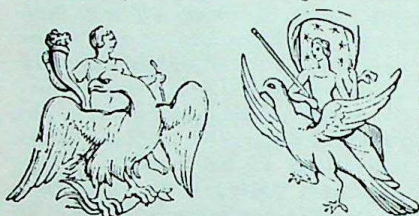
APOSTLES. In the earliest periods of Christian Art, the *APOSTLES* were represented under the emblematical forms of *LAMBS*, or *SHEEP*, grouped around Christ standing on an eminence, also as a lamb, nimbed, or as the good Shepherd, bearing a lamb in his arms. At a later period they were depicted as *MEN*, each bearing a sheep, and Christ in the midst, also bearing a lamb in his arms, or on his shoulders. Subsequently, the apostles became individualised, and were depicted under certain conventional forms, which were more or less adhered to throughout the whole period of Christian Art. They were represented as men of different ages, sometimes with flowing beards, their heads surrounded with the *NIMBUS*, feet naked, and with appropriate *ATTRIBUTES*, the instruments of their martyrdom. Usually, they each carry a book, by which they are distinguished from the prophets, who bear parchment rolls. At times, their names are inscribed within the circumference of

the *NIMBUS*; at others, on scrolls above their heads, or beneath their feet. In ecclesiastical decoration, we find them grouped together as a series; and in pictures, of which the subjects are taken from the life of Christ: as the Last Supper, the Ascension, the Transfiguration, the Parting of the Apostles, the Twelve Martyrdoms, the Twelve Baptisms, the Assumption of the Virgin, &c. When they are depicted carrying scrolls, there will be found inscribed on each a sentence from the Belief, commencing with St. Peter,—*Credo in Deum Patrem omnipotentem*. Although the apostles are always twelve in number, they sometimes give place to evangelists; St. Jude is frequently omitted to introduce St. Paul; sometimes St. Mark and St. Luke are substituted for St. Matthias and St. Simon. The usual *ATTRIBUTES* of the apostles are as follows: St. Peter bears a key, or a fish; St. Paul, in the garb of a Roman citizen, bears a sword; St. John, a cup; St. Andrew, a transverse cross; St. James the Greater, a pilgrim's staff, or a sword; St. James the Less, a felling-club; St. Philip, a pastoral staff; St. Bartholomew, a large knife, or a processional cross; St. Simon, a saw; St. Jude, a lance; St. Thomas, a builder's rule, sometimes with a large stone in his hand, or a lance; St. Matthias, an axe, a sword, or a lance.*

APOTHEOSIS (*Gr.*), *CONSECRATIO* (*Lat.*) Deification. A ceremony among the ancients by which a man was raised to the rank of a god. The Romans used the word *consecratio* to express the apotheosis. The ceremonies attendant upon the occasion of an apotheosis were both festival and religious observances, consisting chiefly in burning an effigy of the deceased on a funeral pile; as the fire ascended an eagle was let loose, by which was conveyed the idea of carrying the soul of the deified mortal to heaven; and, in conformity with this, it is common to see on medals struck to

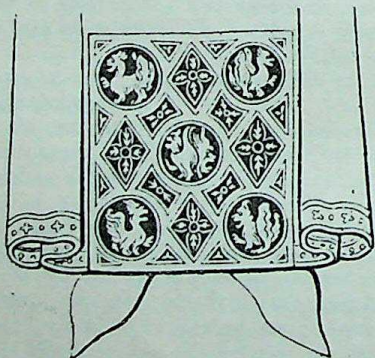
* This subject is very fully treated in Mrs. Jamieson's *Sacred and Legendary Art*. London, 1843.

commemorate an apotheosis, an altar with a fire on it, from which an eagle ascends.



Our illustration is taken from Roman coins, and exhibits the ordinary mode of representing this act, the emperor, in the one instance, seated on the back of an eagle, and the empress upon a peacock. In the British Museum there is a bas-relief representing the apotheosis of Homer, of Roman workmanship, supposed to have been executed in the time of the Emperor Claudius. In modern Art, apotheosis has simply a figurative meaning; such, for example, the apotheosis of Schiller, one of the three *bas-reliefs* on the pedestal of the monument by Thorwaldsen, to the memory of that poet at Stuttgart. A painting, by Rubens, of the apotheosis of James I., forms the ceiling of Whitehall Chapel.

APPARELLS, worked in silk and gold, embroidered with ornaments or sacred



imagery, sometimes enriched with pearls and precious stones, were attached to ALBS and other ecclesiastical vestments, and worn as a general decoration in the thirteenth and fourteenth centuries; but only

occasionally in more recent times; but in consequence of the revival of interest in all matters relating to Christian Art, they have lately been revived in a portion of the Romish Church. The apparels either went round the bottom edge or the wrists of the vestment to which they were attached—this is the most ancient style—or they consisted of quadrangular pieces, varying in size from twenty inches by nine, to nine inches by six, for the bottom;* and for the wrist, six inches by four, to three inches square. The apparels are distinctly figured upon numerous monumental effigies and brasses: fine examples of the former are preserved in the Cathedral of Rouen.†

APPIAN GREEN. (APPIANUM, *Lat.*)

A pigment used by the ancients; according to Pliny, it resembled *verdigris*, and was used as a substitute for it; it was prepared from green earth, and is now known as Cyprus or Verona green, because the best is found in those places; all these green earths appear to be of a chalky base, coloured by oxide of copper.

APPLE. The apple is the emblem of victory; it is seen as an attribute in the hand of *Venus victrix*, with the poppy, which she holds in the other hand. When she is represented as triumphant over Mars, who was conquered by her only, instead of the apple she generally holds in the right hand a helmet, upon which she gazes. The maternal Aphrodite, or *Venus genetrix*, honoured by the Romans, often bore the apple, in explanation of which legends relate that she gave three apples to Hippomanes, by which the possession of Atalanta was secured to him. This attribute meant originally the pomegranate, because Aphrodite Cypria, so called from the worship of her in Cyprus, planted the first pomegranate tree in that island.

* The beautiful example given in our engraving is obtained from the brass of a priest, *temp.* Edward III., in Wensley Church, Yorkshire.

† The reader should consult the elaborate detail of the subject under the article ALBE, in Pugin's *Glossary of Ecclesiastical Ornament and Costume*.

The apple has also a prominent place in northern mythology; according to Scandinavian legends, Iduna, goddess of youth, had the care of precious apples, of which the demi-gods must often partake, to prevent their growing old.

APPLE, in *Christian Art*, is used as a symbol to represent the fall of man and original sin.

APPLIQUÉ. (*Fr.*) Ornamental work or enrichment made separately, and *applied*, fastened, or mounted, on another; the term is used for ornamental *plaques* of metal, china, &c., sometimes let into, or affixed to, furniture, &c.

APsis. (*Lat.*) The rounded end of a basilica of a Christian church at the back of the altar, the embowed or arched roof of a room, the canopy of a throne, &c.

AQUA-FORTIS. (*Lat.*) The nitric acid of chemists, diluted for the use of engravers, &c. It acts very energetically upon copper and steel, and is the agent employed in BITING IN.

AQUA-MARINA. (*Lat.*) A transparent stone of a sea-green colour, frequently used by the gem engravers of antiquity.

AQUA-TINT. A kind of engraving which imitates drawings executed in India-ink, bistre, and sepia, very successfully. The peculiarity of this method of engraving consists in sprinkling the copper-plate with powdered mastic, or some similar substance, which takes a granular form, so as to prevent the AQUA-FORTIS from acting upon the copper where the particles of the mastic adhere; by this means the copper is corroded only partially, and in the interstices between the grains of mastic; the resulting effect exactly resembles that of a wash of India-ink.*

ARABESQUE, or MORESQUE. Ornaments with which the Arabs adorned the walls, ceilings, and floors of their buildings; fruits, flowers, mathematical figures, in short, everything except the forms of men and animals, which were forbidden

by the prophet, were thus fantastically used by them. This style of ornament, which we find, for example, in the Alhambra, was not the invention of the Arabians; the ancients had already employed it in profusion; they, therefore, merely modified its fanciful convolutions in accordance to their taste and creed. According to Vitruvius, it had its origin in Rome at a time when the riches and luxury of the Romans, together with Oriental influence, had corrupted general taste. It is not easy to trace its gradual decay during the invasion of barbarism, but traces are found of it in the

later times of the Greek empire. While classic Art was forgotten, the arabesque style was perfected by the Arabians and the Germanic nations. Ancient arabesque arose when Classical Art was declining; the modern rose again in the blooming period of modern Art, and was awakened from her sleep by the greatest of her masters. From the discovery of the paintings in the baths of Titus may be dated a new epoch in the history of ornamental Art, when Raffaele gave a new and loftier direction to taste, and arabesque won its highest triumph in the Loggia of the Vatican, a portion of which is given in our cut. This Art owes its great success to Raffaele's idea of introducing allegory in the composition; thus, giving poetical language to that which was before only a pleasure to the eyes, his genius produced an *ensemble* which surpassed everything which had preceded it in beauty. After his time the arabesque degenerated



* The details of this, and other processes in the art of engraving, may be found in Fielding's *Art of Engraving*.

both in invention and composition. In France it reached its climax in the reign of Louis XIV., whose love of splendour and gaudy display gave the most unlicensed freedom to the decorative artists he employed, who overloaded their designs with decorative convolutions until meaning and propriety was entirely sacrificed and the eye insufferably wearied. In ornamental Art, arabesque deserves the most extensive cultivation, but it draws upon higher resources than are possessed by the majority of modern artists; the only one who, to our knowledge, has succeeded, is the German artist, Eugene Neureuther, whose arabesques in the Glyptothek at Munich are worthy of any age. For the Moorish arabesques, the student should consult *The Alhambra*, by Owen Jones; for the ancient, Zahn's *Ornamente aller Classischen Kunstepochen*, and *Ornamente und Merkwürdigsten Gemälde von Pompeii Herculaneum und Stabia*; and for the modern, Gruner's *Frescoes and Stuccoes of the Churches and Palaces of Italy*.

ARBALEST. The name generally applied in the middle ages to the *cross-bow* (*arca-balista*) carried by soldiers; their great expertness in the use of which gave them much celebrity, and rendered it a deadly weapon in their hands; it was frequently of large size, and weight, and of so powerful a tension, that the bow was required to be drawn to the trigger by an iron wheel (*moulinet*), carried, when not in use, at the soldier's girdle, which wheel was set in motion by a double handle, the bow being held firm by a stirrup for the foot placed on one end. (See *Cross-bow*.)

ARCA. (*Lat.*) A chest or coffer in which the Romans placed their money or goods. A wooden coffin for the dead.

ARCADE. A series of arches supported on columns, as in a cloister, or the substructure of a house, as an ambulatory; when used for the decoration of a wall either in the interior, or on the exterior, of a building, they were closed in with masonry.

ARCHÆOLOGY, in general, means the knowledge of antiquity, but, in a narrower sense, the science which inquires into and discovers the mental life of ancient nations from their monuments, whether literary, artistical, or mechanical. Artistic archæology treats of remains as works of the fine Arts, in those two nations which were models in Art, the Greeks and Romans; besides these the artistic productions of the Persians, Egyptians, Babylonians, and Indians, take an honourable place in the archæology of Art. According to Grüber, artistic archæology may be divided as follows: 1. *Historico-literary* examinations of the works still existing in museums, galleries, and private collections; the analytical method gives in this the best guide. 2. *The Technology* of the antique regarded as Art-history, and explaining style, method, and the treatment of works of Art according to the different epochs. 3. *The Criticism* of Art, which teaches the principles by which the antique is to be tried or decided as belonging to a certain period of Art. 4. *The Interpretation* of Art, which explains the symbolical part of ancient Art and artist's fables, the manner of treating the meaning of ancient works of Art, and the necessary aids, mythology, history, antiquities. 5. *The Æsthetics* of the antique, by which we comprehend the spirit of antiques (deciding their disposition, action, and expression), and showing us pure beauty, awakens and animates the feeling of it. The æsthetics of the antique displays the circle of the gods and heroes as the types of humanity, souls made visible in bodies, according to various ideals of sex and age, from the exalted divinity of a Jupiter to a satyr, where human nature is lost in that of the animal. While æsthetics are essential to archæology, in pointing out the pure taste, the noble simplicity, and the perfect appropriateness of these creations of Art, they are also employed in a higher kind of criticism. See Müller's *Ancient Art and its Remains*, translated by Leitch, Winckelman's *History of Ancient Art*,

Panofka's *Manners and Customs of the Greeks*, the works of Gell, Stuart, Revett, Taylor, Combe, Millengen, and others.

ARCHAIC. Peculiar to remote antiquity; characteristic of early Art and its restricted power. Such as the examples engraved on p. 48 in ancient Art; and the more modern one from the Bayeux Tapestry in our account of that work.

ARCHANGELS. Under the head of ANGELS it was stated that the heavenly host is divided into three hierarchies: archangels belong to the third; they are the seven angels who stand in the presence of God; they are his extraordinary ambassadors; they are adorers, ministers, protectors, avengers, remunerators: in all these functions they are generally nimbed, and have their feet naked, as the apostles and divine persons; their ensign is a banner on a cross, as representing Victory; they are usually depicted clothed as princes and warriors, with breastplates of gold, coronets, and crosses on their foreheads, to show that they warred against the devil and his angels, and armed with a sword, or dart, in one hand. The names of the seven archangels are Michael (*Who is like unto God?*), Gabriel (*God is my Strength*), Raphael (*the Medicine of God*), Uriel (*the Light of God*), Chamuel, Zophiel, and Zadehiel; only the first four are individualised in the Scriptures. Their attributes are,—St. Michael, sometimes in complete armour, bears a sword and a pair of scales, as the Angel of Judgment; also a rod, with a cross *glory* at the upper end; St. Raphael bears a fish, and, as a traveller, carries a pilgrim's staff and a gourd; St. Gabriel bears a lily; Uriel carries a parchment roll and a book, as the interpreter of prophecies; Chamuel bears a cup and a staff; Zophiel, a flaming sword; and Zadehiel, the sacrificial knife which he took from Abraham. The seven archangels are introduced in some of the most beautiful works of Christian Art, such as "The Last Judgment," the "Crucifixion," and in the "Pieta," bearing the instruments of the Passion: they ap-

pear individually in other works, as in the "Expulsion," "The Sacrifice of Abraham," "The Annunciation," &c.

ARCHITECTURE. The Art of designing and executing buildings of all kinds; in its results one of the most important of the fine Arts to mankind, demanding great and varied qualifications from those who would practise it perfectly, and applicable to the comforts and necessities, real and imaginary, of all people and countries. It has been well said that "Architecture is both a Science and an Art, and has been cultivated in either way with great but doubtful success; the aim at mere science often degenerating into a skilful artizan; and the boaster of pictorial skill into a mere theorist. To the skill of the practical mathematician, mechanic, chemist, philosopher, must be added the genius and feelings of the artist, to go towards the completion of such men as Palladio and Wren."

ARCHITECTURAL PAINTING. The principal kind of painting of inanimate objects, representing the creations of man, surrounded by nature, or independent of her. This branch of Art gives us great or small buildings, either single or grouped together, their exteriors or interiors, their details, proportions, and characteristics, according to the rules of perspective. Architectural painting has done much for the Æsthetics of Art, and also for its history, in perpetuating the features of architectural monuments which may disappear under the touch of time. It is therefore important to the future historian of Art; and many an architectural painting has thus become useful to us at the present day. With the addition of natural features, appropriately and tastefully introduced, such paintings are useful as views. Among those artists who have devoted themselves particularly to architectural painting the most eminent are Gentile Bellini and V. Carpaccio. Later, but much inferior in truthfulness, are Canaletti and Claude. Among our contemporaries who have practised successfully this branch of painting,

we may mention Turner, Roberts, Prout, Stanfield, Cattermole, Harding, Nash, and Haghe. Architectural painting has recently made great progress in Germany, through the works of A. von Behr, W. Gail, D. Quaglio, M. Nether, R. Weigmann, H. Kintze, K. F. W. Klöes, E. Dietrich, G. Pulian, Dyck, and A. Hermann.

ARCUBUS. A word derived from the Italian *arca bouza* (a bow with a tube or hole), the original form of hand-cannon, or gun, invented in the fifteenth century, the trigger of the cross-bow having suggested one to catch into a cock which held the match, and, by the motion of the trigger, was brought down on a pan, which held the priming. Previous to this invention, the touch-hole was on top of the gun, which was fired by a match applied by hand. The *arcubus*, *arquebus*, or *harquebus*, after undergoing many modifications and improvements, went out of use in the seventeenth century, when flint-locks became universal. Previously, the soldier carried long threads of tow smouldering in his hand to fire his gun.

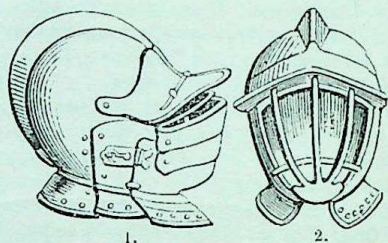
ARCUS. (*Lat.*) The bow used by the nations of antiquity for shooting arrows. (See Bow.)

ARK. In *Medieval Art*, a symbol of the body of the Virgin Mary.

ARMENIUM (LAPIS ARMENIUS). A pigment of the ancients, produced by grinding the Armenian stone, found in Armenia, which country also produced the *chrysocola*, or green verditer. According to Wallerius, the Armenian stone was blue carbonate of copper, combined with lime, while others maintain that it was the same substance combined with quartz, some mica, and pyrites; it was also regarded as ultramarine, but the description of armenium given by Pliny agrees in no respect with the peculiar qualities of ultramarine; nor has the latter ever been found in Armenia, although there are districts in that country in which carbonate of copper exists. It, however, is not improbable that the ancients pre-

pared a pigment from lapis lazuli, to which they gave the name of armenium.

ARMET. A helmet much in use during the sixteenth century, and which may



be worn with or without the beaver. Our woodcut is copied from Skelton's *Engravings of the Goodrich Court Armoury*, and they are thus described:—Fig. 1. The armet *grand et petit*, so called from being capable of assuming either character, seen in profile. The wire which appears above the umbril is to hold the triple barred face-guard. Fig. 2. The same viewed in front with the oricellets closed, but the beaver removed so as to render it an armet *petit*.

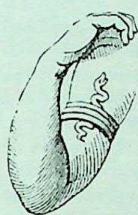
ARMILAUSA. (*Lat.*) A garment similar to the surcoat in use by the Saxons and Normans. It was worn by knights over armour. It originated with the classic nations, and sometimes assumed the form of the *paludamentum*, varying in shape, but retaining the name, because it was an external covering.*

ARMILLA (ARMLET). The Roman term for the ornaments of the hand and arm. The former were generally called by the Greeks *psillon*, the latter *peribrachionicon*; and both kinds *ophis* (serpent, i.e., serpent-bands), when they were shaped

* Our engraving is copied from Strutt, who obtained it from an illumination in Royal MS., 20 A. 2, a work of the fourteenth century.



like serpents, or were fastened by the heads of those animals. The term *ophis*



completely describes the armlets of the Bacchantes, which consisted of serpents exactly resembling those in nature.* The custom of wearing armille as an ornament is of the highest antiquity; they were worn

by both males and females, and were given as rewards for military bravery. In the collections of antiquities in the British Museum are contained great quantities of armille, of infinite variety of form, in gold, silver, and bronze.

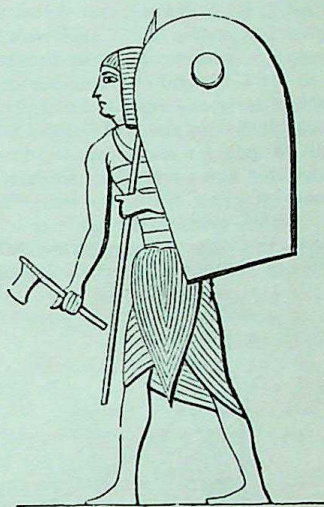
ARMING POINTS. The ties holding together the various parts of armour.

ARMINES. Coverings of cloth or velvet for the handle of a pike, to give the heated hand a more secure hold.

ARMOIRE. See **BUFFET**.

ARMOUR. Defences worn on the body against the blows of weapons, &c. They were formed of various materials, such as leather, skins of animals, and sometimes of cloth. The earliest representations of armed soldiers occur in the monuments of ancient Egypt, where we find a simple and primitive defence. It has been thus summarily described by Sir J. Gardner Wilkinson,† who says:—"The offensive weapons of the Egyptians were the bow, spear, two species of javelin, sling, a short and straight sword, dagger, knife, falchion, axe or hatchet, battle-axe, pole-axe, mace or club, and the *lissau*, a curved stick similar to that still in use among the Ababdeh and modern Ethiopians. Their defensive arms consisted of a helmet of plate, or quilted head-piece, a cuirass, or coat of armour made of metal plates, or quilted with metal bands, and an ample shield. But they had no greaves, and the only covering to the arms were a part of

the cuirass, forming a short sleeve, and extending about half-way to the elbow.*



The soldier's chief defence was his shield, which, in length, was equal to about half its height, and generally double its own breadth. It was most commonly covered with bull's hide, having the hair outwards, sometimes strengthened by one or more rims of metal, and studded with nails or metal pins, the inner part being probably wicker-work, or a wooden frame, like those used by the Greeks and Romans, which were also covered with hide." It will thus be seen that armour of defence naturally originated in hand-weapons of a simple kind, the earliest being the wooden bludgeon, and to which rapidly succeeded daggers, swords, and javelins, so that we find the Egyptian soldier well armed three thousand years ago with weapons of attack and defence little inferior to those of any succeeding age, until comparatively recent times. Body armour did not reach perfection so rapidly, but was of comparatively

* Our specimen is obtained from a statue in the Vatican.

† *Manners and Customs of the Ancient Egyptians*, vol. i.

* Our engraving is copied from a bas-relief at Thebes, and exhibits the ordinary appearance of an ancient Egyptian soldier equipped for battle.

slow growth, and originated with extra quiltings or paddings of the dress. Thus, "their helmets being thick and well padded," says Wilkinson, "served as an excellent protection to the head, without the inconvenience resulting from the metal in so hot a climate." The cuirass consisted of horizontal rows of metal plate, secured by bronze pins, and fastened to a cloth or quilted tunic, which sometimes covered the upper part of the thigh, and sometimes reached to the waist only. We shall see this modified, but not essentially altered, in the succeeding great nations of antiquity. Ultimately the armour covered

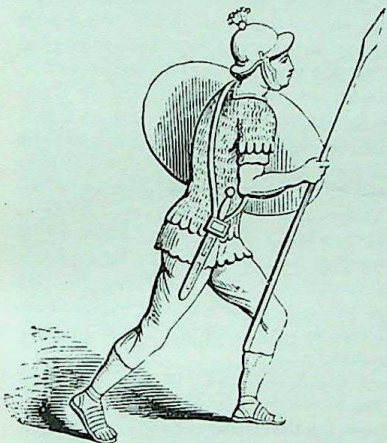


the whole body, but parts only were originally protected. Among the Greeks the armour consisted of helmet, cuirass, greaves, and shield, and the arms were a sword and a spear, javelin, dagger, bow and arrow, &c., including all the weapons of ancient Egypt (except the clubbed stick) in improved forms. The woodcut exhibits them all on the figure of a warrior attired for battle. It is copied from a figure given in Hope's *Costume of the Ancients*. It will be noticed that the most distinctive and perfect improvement had taken place in the helmet, which had become a most imposing and useful adjunct to the soldier.

It was a metal skull-cap, occasionally very much enriched with ornament, with an abundant crest, from which descended a long tail of horse-hair. It was furnished with a neck-piece behind, and cheek pieces capable of being lifted on each side of the forehead (as in our cut), or brought down the sides of the face, as a protection to it. The body armour consisted of a quilted, or leather tunic, upon which square or scale-formed plates of metal were secured, but which ended at the waist, where the military girdle of metal banded the body; the upper part of the breastplate was strengthened by the thorax of metal which encircled the throat, and was frequently richly decorated; and shoulder-pieces covered the upper part of the arm. The legs were, for the first time, protected by greaves strapped behind the leg, and frequently ornamented; but the arms and the lower part of the body and thigh were quite unprotected, being barely covered by the tunic beneath.* Their swords, instead of being invariably short and straight, were often narrow at the hilt, widened and thickened in the centre, from whence they tapered to a point, as represented in our engraving; the javelins and spears barbed. The shields were of enormous proportion, sometimes covering the body and legs of the warrior, and having pendent drapery occasionally attached to screen the feet. They were so large that, by kneeling and bending the head, the soldier was completely concealed, and, under this cover, Polyænus says, they sometimes dug trenches to ensnare the cavalry. They were of metal, convex with broad rims (see ANTYX), and frequently decorated with mythological subjects and elegantly designed borders. The armour of the Roman soldiers corresponded in all essential parts with that of the Greeks, except that the former occasionally wore a dagger on his right side, instead of a sword on his left. Our next engraving represents these pecu-

* See cut from bas-relief at Marathon. p. 48, an excellent specimen of an early Greek warrior.

liarities, and is copied from the figure of a Roman Legionary on the Column of Trajan, at Rome. The soft or flexible parts of heavy armour were made of leather or cloth, strengthened with bronze and iron ;



gold and silver were employed to adorn and enrich the armour. Roman armour was generally constructed of brass, and their later weapons of steel, the earlier ones being of bronze. The helmet was of less imposing appearance than those worn by the Greeks. The body armour consisted of the lorica (or breastplate), so called from being originally made of leather,* which was modelled, while wet, like the muscles of the human body, and was imitated in the bronze breastplate of later Roman times; the throat was guarded by a brazen pectorale, and the shoulders by overlapping flaps of metal. The lorica consisted of plates overlapping, in the ancient Egyptian style, which made it of considerable weight. A lighter kind of scale armour, formed of small thin plates, was afterwards adopted,† to which was appended flaps of leather, which covered and protected the thighs.‡ Greaves were worn, but not by common soldiers,§

whose ordinary attire is seen in our engraving, where the legs are covered by the *feminalia* (or short tight trouser) and sandals, which were made with thick soles, and sometimes studded with spikes, to aid them in scaling mounds, and give them surer foothold in fighting.

In the succeeding ages following the fall of Rome, armour became rude in construction and ponderous, often obstructive to the wearer. The armour of modern times has assumed an infinite variety of forms. That of the Anglo-Saxons consisted at first of a tunic covered with iron rings, afterwards of overlapping flaps of leather; these, with slight variations, such as lozenge-shaped pieces of steel, in place of the rings on the tunic, prevailed until the end of the twelfth century.* In the thirteenth, *chain mail* was introduced from Asia by the Crusaders, who used it as a flexible and entire body guard, covering arms and legs. Over it was worn the long linen surcoat, of light material, said to have been adopted in the East as a means of preserving the armour from the heat of the sun. Plate-armour began to be used in the latter part of the thirteenth century, but only sparingly, for the *genouillères* or knee-caps of the knight. To these were shortly afterwards added *rere-braces*, reaching from the shoulder to the elbow, and *vambraces* to the lower arm, the juncture of the two being guarded by *coudières* or elbow-pieces,† the forepart of the leg being protected by *jamb-*



* See cut to HAUBERK, which is an excellent example of the Norman armour of that period.
† See cut to JUPON.

* See cut to FEMINALIA. † See CORIUM.

‡ See cuts to ABOLLA and PALUDAMENTUM.

§ See GREAVES.

barts, or shin-pieces.* The alterations and additions were made with much rapidity, until entire plate-armour came into use in the fourteenth century. The figure of Edward the Black Prince, in Canterbury Cathedral, on the previous page, is our finest existing example of this period. The subsequent variations were chiefly ornamental; the period of greatest richness and splendour being the reigns of Edward V. and Richard III.† It however began to assume a grotesque air, and become exceedingly unwieldy. This fact can be better elucidated by an engraving than by a mere lengthened description; we therefore select an example from the brass of Sir Robert Staunton, who died 1428, in Castle Donnington Church, Leicestershire. The knight



is completely cased in steel, consisting of a visored helmet, hauberk, gorget, pauldrons, enormous and peculiar coudières, and steel gauntlets, the hips are covered by taces, from which depend tuilles as a protection for the thighs, the legs and feet being entirely cased in steel. Such heavy arming continued with variations till the middle of the fifteenth century, when highly ornamental suits

were constructed for the nobility, and a lighter kind of arms for soldiery adopted. (See ALLECRET.) In the sixteenth century it received much attention, and was again modified and improved, but evidently more for display than use—rather to dazzle in jousts of peace and tournaments at great festivals than for absolute service in war. In the seventeenth century armour seems to have been little used, except such portions as defended the head and body, and to have thus subsided to what has been considered as a necessary equipment to the modern soldier. It would seem, at last, as if the world was convinced, as James I. is reported to have been, when he said that “Armour was an excellent invention, for it not only protected the wearer from harm, but hindered him from harming others.”

ARRANGEMENT. In the plastic Arts, and in painting, invention and arrangement are the groundwork of every composition. ARRANGEMENT is the placing together of *parts* in a manner conformable to the character and aim of the work; it relates entirely to the form in which the subject must be worked out so as to produce an intuitive perception of its individuality. Artistic arrangement belongs not only to the object as a whole, but to each part specially, to groups as well as to single figures, and to the position and contrast of their limbs. In painting it refers to the distribution of colours, and the disposition of light and shade, all of which require a peculiar artistic arrangement; light, shade, and colouring being the soul of all painting.* The characteristic of arrangement must be unity in manifoldness; but there is here a threefold relation, either cause to effect, argument to conclusion, means to an end; or as part to part, or to the whole. The laws of arrangement

* Sometimes termed *BAINBERGS*. See cut under that term.

† Monumental brasses furnish excellent authorities for the study of the arms and armour worn in England during the time it continued in use. They are depicted with great care and accuracy in Mr. Waller's *Monumental Brasses*. See also Meyrick's *Critical Inquiry into Ancient Armour*, and the same author's *Description of Ancient Arms and Armour in the Collection at Goodrich Court*.

* Titian recommended the study of a bunch of grapes as the simplest example of a beautiful natural arrangement; and it always speaks well for the genius of an artist to be able to reduce what is rich and prominent to a simple and comprehensive illustration, and yet let it be visible in his works.

are therefore the laws of causality, referring to the purpose and proportion; every beautiful work of Art must contain a prevailing thought, a principal idea, to which all else is subject. In this subordination the law of causality is acknowledged; and thus, to ARRANGE means, in Art, to *plan*, so that one part appears to follow from another. Time and space are also to be regarded, and in this respect the objects are not joined simply by argument and conclusion, or cause and effect, but also appear close to one another, following one another, or being in relation to the whole. Therefore, a work of Art is subject to the laws of "quantitative and qualitative" proportion. Lastly, the production of a general meaning must be considered; for this especial disposition is necessary, which is a plan (*motif*) in the highest sense of the word, aiming at subduing all to the development of the artist's aim.

ARRAS. Hangings for rooms; first made at Arras, in France, in the fourteenth century. It consisted of woven stuffs, decorated with a simple pattern, like a modern wall-paper.

ARRICCIATE, ARRICIARE. (*Ital.*) In fresco-painting, according to Alberti, the mortar with which the *intonachi* are made is laid on in three coats: the first is called *rinaffato* (rough cast); its use is to hold very firmly the other two coats which are laid upon it. The middle coat of the *intonachi* is called ARRICCIATE; its use is to obviate any defects both in the first and in the last coats. The use of the last *intonaco* is to receive the polish and the colours. According to Pozzo, the ARRICCIATE is the *first* coat of mortar which is laid on the wall or place which it is required to paint.*

ARROWS, in *Christian Art*, are the emblems of pestilence, death, and destruction, and are sometimes introduced as marks of martyrdom, as the attributes of St. Sebastian, St. Christina, and St. Ursula. The ARROW is occasionally employed as a

rebus on the name of *Archer*, being the name by which the makers of arrows were formerly known.

ARSENIC, ARSENIKON. This metal, in combination with other substances, enters into the composition of certain pigments. With sulphur, it forms two compounds, realgar and orpiment; the first of them contains the smallest proportion of sulphur, and is red; the latter is yellow, and is also known by the name of king's yellow. Arsenite of potash, mixed with sulphate of copper, yields the pigment known as SCHEEL'S GREEN, an arsenite of copper. ARSENIKON was the Greek term for the yellow sulphuret of arsenic, ORPIMENT; it was called by the Romans AURIPIGMENTUM. The SANDARACH of the ancients is supposed to be the red sulphuret of arsenic; a false kind of sandarach, mentioned by Pliny, is the red oxide of lead; a mixture of it with ochre was discovered among the pigments used in the baths of Titus. Arsenikon is sometimes written *arsicon* and *arzicon*.

ART. This term, employed in a collective sense, comprehends all the products of the plastic and graphic arts; it is also extended to the orchestric, rhythmic, and mimic arts; but in the present instance we limit ourselves to the consideration of the former—the arts of design.* "Art,"

* "These arts are distinguished from each other in this, that the one, sculpture, or the plastic art, places bodily before us 'the organic forms themselves, and that the other, design, or the graphic art, merely produces by means of light and shade the appearance of bodies on a surface, inasmuch as the eye only perceives corporeal forms by means of light and shade. The relation of sculpture and painting, as regards their capabilities and destination, is already hereby defined in its main features—the plastic art represents the organic form in highest perfection, and justly holds as its apex the human form. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness in its subjects, but on the other hand great clearness belongs to its character. Painting, which immediately represents light (in whose wonders it truly shows its greatness), and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere, and making all nature a representation of ideas. The plastic art is in

* Vide *The Art of Fresco Painting*, by Mrs. Merrifield. London, 1846.

says Müller, "is a *representation*, that is, an activity, by means of which something internal or spiritual is revealed to sense. Its only object is to *represent*, and it is distinguished by its being satisfied therewith, apart from all practical activities which are directed to some particular purpose of external life. The more immediate determination in Art depends especially on the kind of connection between the internal and the external, the *representing* and the *represented*. This connection must absolutely be one imparted of necessity in the nature of man, not assumed from arbitrary regulation. It is not a subject of acquisition, although it may exercise greater or less influence on different natures and different stages of civilisation. At the same time, this correspondence in Art is so close and intimate, that the internal or spiritual momentum immediately impels to the external representation, and is only completely developed in the mind by the *representation*. Hence the artistic activity in the soul is from the very beginning directed to the external manifestation; and Art is universally regarded as a *making*, a *creating*. The external or *representing* in Art is a sensible form; now, the sensible form which is capable of expressing an internal life can be created by the fancy, or present itself to the external senses in the world of reality. But as even ordinary vision, and much more every artistic exercise of the sight, is at the same time an activity of the fancy, the *form-creating* fancy in general must be designated as the chief faculty of representation in Art. The creative fanciful conception of the artistic form is accompanied by a

its nature more directed to the quiet, the fixed—painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former; sculpture is therefore better adapted for the representation of character, painting for expression. Sculpture is always bound to a strict regularity, to a simple law of beauty; painting may venture on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole."—MÜLLER, *Ancient Art and its Remains*.

subordinate but closely-allied activity—the representation or embodiment of the form in the materials—which we call *EXECUTION*. To the internal or *represented* in Art—the spiritual life, whose corresponding and satisfying expression is the artistic form—we apply the term *artistic idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form. The *artistic idea* is never an idea in the ordinary sense; as it can never be rendered in an entirely satisfactory manner by language, it can have no expression but the work of Art-itself. It lies in the notion of a work of Art as an intimate combination of an artistic idea with external forms, that it must have a *unity* to which everything in the work may be referred, and by which the different parts, whether simultaneously or successively existing, may be so held together, that the one, as it were, demands the other, and makes it necessary. The work must be *one* and a *whole*.*

In tracing the history of Art to its infancy, we must direct our attention to the East, and watch its progress contemporaneously with that of the human mind. The earliest civilised nation of antiquity, Egypt, presents in its most ancient monuments the quaint and peculiar attempts of a primitive people to embody events sacred and secular through the aid of sculpture and painting. That Art was originally *sacred* in its character, and devoted to the holiest purposes, was the natural conse-

* "Deep feeling is the only true source of lofty Art. It is *feeling* which reveals to us true ideas and correct intentions, and gives that indefinable charm, never to be conveyed in words, but which the hand of the painter, guided by the poet's soul, alone can diffuse throughout all his works. From religious feeling, love, and devotion, arose the silent in-born inspiration of the old masters: few, indeed, now seek their hallowed inspiration, or tread the paths by which alone they could attain it, or emulate that earnest endeavour to work out the principle of serious and noble philosophy, which is discoverable in the works of Dürer and Leonardo Da Vinci."—SCULLEGH'S *Æsthetic Works*. London, 1849.

quence of its mystic origin in the struggles of the human mind toward artistic creative power—that Promethean spark which blazed forth in its brilliancy in ancient Greece, and is yet unrivalled in its excellence. After sacred subjects historic ones were attempted, and the walls of the temple, dedicated to a god, were adorned with the representation of the prowess of the hero he was believed to protect; or the palace-records of the king became the sculptured records of his power, wars, and conquests; repeated as well on the public buildings as on his tomb. It was not long before the actions of ordinary life claimed the same record; and the ancient tombs of the early Egyptians depict so truthfully the most minute features of their ordinary lives, that the *savants* of the present day have been enabled to give us the most minute particulars of the domestic and public life of a people whose history had left but few records, and whose language was believed to have been for ever lost.

In surveying these primitive works of Art, we can trace but the struggles of the mind for the embodiment of a single truthful idea. We find no attempt at grace, no knowledge of dignity beyond what *size* could accomplish. Thus, the enormous figures carved in the rock at Abou-Sim-boul, and the colossal bas-reliefs at Thebes and Memphis, are astounding by their *proportions* rather than their *expression*. So it has ever been with nations in the early dawn of their arts. The rock temples of Ellora, the caves of Elephanta, or, to descend still lower, the rude idols of the Pacific Islanders, and the Mexican, or North American Indians, strengthen and confirm the fact. In early Egypt, Art was a sacred calling, and its professors men trained to the service of religion, and bound to certain rules in the practice of their art from which they dared not swerve. Art became thus almost mechanical at the period of its birth, and was sluckled by laws which prohibited its growth toward beauty for many centuries. That monotonous and unthinking adherence to established forms

which characterises modern China thus finds its prototype in ancient Egypt. Rules for the drawing of the human figure were rigidly established, from which no artist might depart; their laws being laid down with a mathematical precision. "In their temples they were obliged to conform to rules established in the early infancy of Art, which custom and prejudice had rendered sacred; the ancient style was always looked upon with the highest veneration. Plato and Synesius both mention the stern regulations which forbade their artists to introduce innovations in religious subjects; and the more effectually to prevent this, the profession of artist was not allowed to be exercised by common illiterate persons, lest they should attempt anything contrary to the laws established regarding the figures of the deities."* Their artists were consequently deficient in conception, had no knowledge of grouping or pictorial effect. The walls of a building intended to be sculptured or painted were ruled in red squares, the draftsman marking in each square each allotted portion of the figure intended to be represented; every picture or sculpture was thus made up of isolated parts, each conceived by itself, and inserted where wanted. "The peculiarity of the front view of an eye introduced in a profile is thus accounted for: it was the ordinary representation of that feature added to a profile, and no allowance was made for any change in the position of the head.† Thus, then," as Diodorus observes of Egyptian statues, "various portions of the same figure might be made by several artists, in different places, the style and attitude having been previously agreed upon, which, when brought together, would necessarily agree, and form a complete whole."‡ The same laws regulated the drapery, which was added upon the figure previously drawn, in accordance with the station of life the person that figure was intended to repre-

* Sir J. G. Wilkinson's *Manners and Customs of the Ancient Egyptians*, vol. iii. p. 87.

† See cuts to ASILLUM and HARP, and particularly that to CALANTICA, Fig. 1.

‡ Wilkinson, vol. iii. p. 205.

sent moved in. The representation of animals appears to have been less restricted; but though they exhibit occasional truthfulness, and are distinguished by more freedom than those of men, they evince the same rigidity of feeling, the same adherence to the simple profile, the same timidity of change. The vegetable world was even more grotesque and archaic as conveyed to the eye by these early artists, who thus transmitted for centuries the ideas of their progenitors.

The monuments of Babylon are marked by the same peculiarities visible on those of Egypt, but they evince greater freedom of design, and a nearer approach to nature.* They have more *expression* both of feature and action in their figures, more knowledge of grouping, and depict a battle or other event much more naturally. The minor details of costume exhibit a marked improvement, while the mere manipulation of the sculpture shows the cultivated experience of long and careful practice.



This may be best illustrated by the figure of a horseman from the palace at Nimroud, which forcibly depicts the struggle of the artistic mind toward the truthful representation of that freedom of action visible in the motion of the horse, whose impulse is directed by a rider pursued by the enemy.

* See cut to ACINACES.

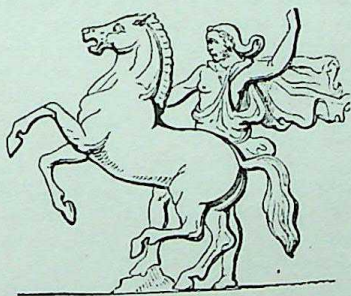
It was reserved for ancient Greece to receive the arts at this low level, and to leave them a bequest to all future ages as the most perfect of human works. The earliest traces of Greek Art—the work of the *archaic* period, as it is frequently termed—has much of the old Egyptian character. Such are the earliest painted vases, and the sculptures from Lycia, now in the British Museum (which have been dated B.C. 580—460). Their general character is compact proportion in the figures, whose bodies are muscular, the joints and sinews prominent, the drapery arranged in symmetrical folds: the action of gods denoting majesty and tranquillity; that of men in repose, bodily strength; the gestures when in action being vehement. The early archaic bas-relief found near Marathon, and now preserved in the temple of Theseus, at Athens, exhibits the peculiarities of early Greek Art. The perfection of later Greek Art may be attributed to their public-spirited enthusiasm; with them Art was a glory, and its practice sacred. Their noblest aspirations were devoted to the services of the temples, and the nation in general honoured the artist who successfully adorned them.



To be an artist was to be a superior being, acknowledged and honoured as such; but only honoured if the bearer of the divine gift loved his Art for itself alone, and without personal vanity devoted its power to the glory of the gods or the benefit of the community. The Fine Arts were the vital breath of Greek life; their devoted attachment to them has been noted by many contemporaries. Cicero says, "The Greeks enthusiastically admire statues, paintings, and

works of Art; there is no calamity they are so little able to bear as the pillage of their temples and cities." They regarded beauty only as another name for excellence and goodness. So great was their love for fine masterpieces of Art, that whole towns have refused to part with a single specimen, even when tempted by offers of remission of debt, or exemption from tribute. Cicero has strongly put the question, "What remuneration could compensate the Rhettians, now Roman citizens, for the loss of their marble Venus?" adding instance on instance of other citizens who could not bear to be without their treasures. It was this innate love of Art, embracing a whole nation, which made its practice the highest aim of human thought, and elevated it to a pitch of excellence which succeeding nations, through the want of such enthusiasm, have never reached.

The golden age of Greek Art occupied the period between B.C. 460—366, during which period the Parthenon was rebuilt and embellished by the hands of the greatest sculptor the world ever produced—Phidias. These wondrous works, which



enrich the British Museum under the name of the Elgin Marbles, testify the greatness of antique Art, which idealised without departing from nature, and have become the tests of true taste to all time.

The fall of Greece and rise of Rome gave these high principles a blow they have never fully recovered. The conquerors of the world had no absorbing love of Art like the ancient Greeks. It was for them a

luxury, an ostentation, not a sacred elimination of beauty. Though to the Greek artist was confided the execution of their best works, Roman influence and wants crippled its purity, and Art decayed. As Rome increased in wealth and power, Art decreased—became merely ornamental, elaborate in finish, at the expense of simplicity and grandeur; gorgeous in decoration, at the expense of taste. So abundant, however, was its labours, that it is recorded there was in Rome and other cities more statues than inhabitants. A reign of dark barbarism succeeded all this luxury of wealth; the statues were demolished by a horde of barbarians, and Art was reduced again to an Egyptian level. From this night of barbarism which succeeded the fall of Rome, the Church again raised Art. Christian emblems and sacred subjects were depicted by the earlier artists of the Greek church, who constructed their representations precisely on the plan of the Egyptians, enacting rules for the form, colour, and style of each sacred painting, which thus became a mechanical thing with them for century after century.* The style may be characterised as stiff in attitude, exceedingly hard and ungraceful, and deficient in anatomical or natural principles. Constrained attitude and grotesque action render ludicrous to many eyes the serious works of these old artists. Italy took the lead in improvement, and it is to the schools of Florence and Rome we are indebted for its resuscitation. In the works of Giotto, Cimabue, and Fra Angelico, we see the revival of that purity of manner and gracefulness of thought which had slept among men so long. Michael Angelo, in sculpture, and Raphael, in painting, again claimed and obtained the assent of the world to honour the great principles of the creative powers they wielded. Other artists, imbued with varied genius, appealed to the taste of men in other coun-

* M. Didron found the monks of Mount Athos painting—a few years ago—pictures in the same quaint and peculiar style which characterised early Byzantine works.

tries, and aided its spread, until Art again exerts its peaceful and ameliorating sway, acknowledged and respected in all lands.*

ART, COLLECTIONS OF. See **COLLECTIONS**.

ARTICULATION. Painters and sculptors, as well as anatomists, employ this term to express junction of the bones: when the passing of one member of the body into another is well marked, and correctly drawn, they are said to be "strongly articulated," or "well articulated." This part of artistic anatomy is termed **ARTHROLOGY**, and is divided by anatomists into the *moveable* (diarthrodial), having contiguous surfaces; and the *immovable* (synarthrodial), having contiguous surfaces and symphyses, which are partly contiguous, partly continuous. The student will find this important subject treated at length in Dr. Fau's *Anatomy of the External Forms for the use of Artists*, translated by Dr. Knox.

ARTIST, ARTISAN, (ARTISTE, Fr.) One who exercises the Fine Arts, meaning thereby the Plastic Arts especially. This term is, by some writers, made to include the musician, and, by others, even the poet; but it is properly limited to the sculptor, painter, and architect. Artisan is applied to one who exercises the mechanical arts, and is subordinate to the artist.

ARTISTICALLY. A term expressive of the sense of particular ability, or intelligence, shown in the work of the artist.

ARTOPHORUM, CIBORIUM. The ancient name for the box containing the Host. In early Christian times church vessels were richly ornamented, and many are preserved, formed of ivory, with bas-reliefs illustrating various events in Scripture history.

ARTS, SOCIETY OF. See **SOCIETY**.

ART-UNIONS are societies formed for the encouragement of the Fine Arts by the purchase of paintings sculptures, &c., out of a common fund raised in small shares

or subscriptions; such works of Art, or the right of selecting them, being distributed by lot among the subscribers or members. They appear to owe their origin to M. Hennin, a distinguished amateur of Paris, who, about forty years ago, organised a little society for the purpose of bringing together the unsold works of artists, exhibiting them, and, with the exhibition money and other subscriptions, purchasing a selection from among them, which was afterwards distributed by lot to the subscribers. In 1816 this company merged into the "Société des Amis des Arts." Art-Unions have been extensively organised in most of the German states. The Art-Union of Berlin was established in 1825. The pictures are selected by a committee, and in addition an engraving is distributed to each subscriber. The Art-Union of the Rhine Provinces and Westphalia, among other objects, purchase pictures for public purposes, such as altarpieces. The leading features of these German societies are—the purchase of works of Art either by commission or selection, to be appropriated by lot amongst the members; the production of an engraving for distribution annually among the members; and the creation of a reserve fund for the encouragement of historical and religious Art, by the commission or purchase of pictures for public purposes. The first Art-Union formed in Great Britain was in Scotland, in the year 1834. The Art-Union of London was established in 1837, and since that period similar societies have been established in Ireland, and in many of the principal towns in England. In 1839, an American Art-Union was established in New York with great success. It is a mooted question whether the establishment of these societies in England has done much to elevate the standard of taste in Art. The works of the greatest painters are but seldom within the reach of an Art-Union prize-holder, and even if they were, it is more than likely they would not be selected. There can be no doubt, however,

* In continuation of the mediæval history of Art, see the articles in this Dictionary under **PAINTING, SCULPTURE, SCHOOLS OF ART, &c.**

that whatever may be the defects of their early existence, they will ultimately help to inform and instruct the public mind.

ARUNDEL MARBLES. A collection of ancient sculptured marbles collected by Mr. Petty (an ancestor of the Lansdown family), in the early part of the seventeenth century, in the course of travel in Greece and Asia Minor at the expense of, and for, Thomas Howard, Earl of Arundel, part of which was presented by his grandson, Mr. Henry Howard (afterwards the Duke of Norfolk), to the University of Oxford in the year 1667, after they had been unfortunately neglected and defaced in the Great Rebellion, and many lost. The collection, when entire, consisted of 37 statues, 128 busts, and 250 inscribed marbles, and the invaluable cameos and intaglios which now form the "Marlborough Gems." "I cannot," says Peacham, in his *Compleat Gentleman*, first printed in 1634, "but with much reverence mention the everyway Right Honourable Thomas Howard, Lord High Marshall of England, as great for his noble patronage of Arts and ancient learning as for his high birth and place; to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel House about twenty years ago, and hath ever since continued to transplant old Greece into England." The Arundel, together with the Pomfret, Marbles, are preserved at Oxford, and that which the University places at the head of its collection is the Greek inscription known as the "Parian Chronicle," from its having been kept in the island of Paros. It is a chronological account of the principal events in Grecian, particularly Athenian, history, from the reign of Cecrops, B.C. 1450, to the archonship of Diognetus, B.C. 264.

ARUNDEL SOCIETY. A society established in London in 1848 for the purpose of facilitating the study of Art by the publication of rare historical and practical works, and of engravings from the

more important examples of architecture, sculpture, painting, and ornamental design. Among their works is a new translation of Vasari's *Life of Fra Angelico*, illustrated with outlines of his principal works, and a series of engravings from the same artist's frescoes in the Chapel of Nicholas V. in the Vatican; the "Pieta" from the fresco by Giotto, in the Chapel of Santa Maria dell'Arena, at Padua; and reduced casts in plaster and bronze of the "Theseus" and "Hissus" in the Elgin collection, British Museum. The society have also employed an artist to copy Giotto's frescoes in the Arena Chapel, at Padua, and have pointed out many other early frescoes and pictures they would desire to copy and publish as evidences of the talent of the early painters, and materials toward the history of Art. A short designation being desirable for the society, the name of Thomas Howard, Earl of Arundel, who has been called "the father of *vertu* in England," and the "Mecenas of all polite arts," was selected for that purpose.

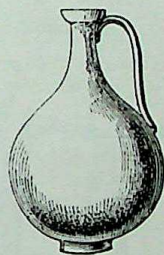
ARYBALLOS. A vase for ointments

or perfumes, used by the nations of antiquity, who gave it that name from its resemblance to a purse. It is of globular form, and was made of various sizes.

ARYSTERES.

Smaller vessels for taking the wine from the *crater* and distributing it to the guests. See **CYATHUS**.

ARZICA. There are two pigments known by this name to mediæval writers on Art. According to Cennini, it was an artificial pigment of a yellow colour, much used at Florence for miniature painting. The Bolognese MS. of the same period shows that it was a yellow lake made from the herb *gualda*, which is the Spanish and Provençal name for the *reseda luteola*, which plant has been used as a yellow dye throughout Europe, from a very early



period. This yellow lake was known to the Spanish painters under the name of *ancora* or *encora*. The other kind of *ARZICA* is stated to be a yellow earth for painting, of which the moulds for casting brass are formed; it yields an ochreous pigment of a pale yellow colour, which, when burned, changes to an orange colour.*

ARZICON, *ARSICON*. A contraction or corruption of the word *ARSENICON* the Greek name for orpiment (*auripigmentum*). The word *ARZICON* must not be confounded with *AZARCON*, the Spanish name for red lead.

ASCOS. An antique vase for holding ointment or perfumes, so called from its resemblance to a leathern bottle or wine-skin. Pots of this form are still common in the south of Europe, especially in Spain and Portugal, where they are used for water.†

ASILLA. (*Gr.*) A wooden pole, or yoke, sometimes resting on both shoulders (like



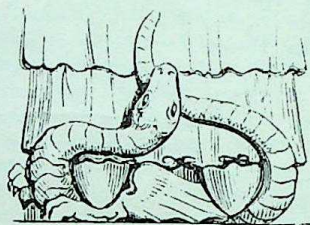
that in common use at the present day), or more frequently on one shoulder only, and used for carrying burdens; it occurs

* Vide Mrs. Merrifield's *Ancient Practice of Oil Painting*. London, 1849.

† Dennis's *Cities and Cemeteries of Etruria*.

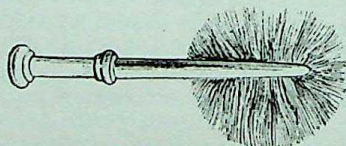
very frequently on ancient works of Art especially the Grecian: but it is even more common on early Egyptian sculptures, from one of which our engraving has been copied.

ASP. In sculptured representations of Christ, and also of the symbolical repre-



sentations of Christian Faith, the asp is often seen placed under their feet, to denote the victory over maice. Different shapes are given to the asp. Sometimes it is a short reptile, approaching in form to the lizard, with a large head, without feet; at others, it is a quadruped with short feet, its body terminating in the tail of a serpent. Our cut is from the effigy of a bishop in the Temple Church, London, who treads one under his feet.

ASPERGES. The rod used for sprink-



ling the holy water in the service of the Roman Catholic Church.

ASPHALTUM, *BITUMEN*, *MUMMY*. (*NERO DI SPALTO. Ital.*) A brown carbonaceous pigment used in painting. It is found in various parts of the world, more particularly in Egypt, China, Naples, and Trinidad. That found in a lake in Judea is termed Jew's pitch, and this name has also been given to all the varieties of asphaltum. The best is the Egyptian; it is glossy and heavy, emitting a very strong disagreeable smell, like that of garlic or assafœtida, and breaks with a shining fracture; except in colour, it agrees in out-

ward appearance with gamboge. It is not soluble either in water, turpentine, or oil, until fused. As it is not very cheap, it is often adulterated.* Much skill and care is required in preparing this pigment for artists' use, and very little that is sold can be depended on. When improperly prepared, it flies off in oil painting, and loses its pleasant brown tone and becomes a dirty grey, which change is owing to its containing an empyreumatic oil, which, being extracted, the asphaltum becomes durable. It would be greatly improved if dissolved in amber varnish. When judiciously employed it is a most valuable pigment for backgrounds, drapery, and heads in shadow, and for warming or blending other pigments, when used either alone or mixed with blue; for this purpose no other pigment can adequately supply its place. There are some few artists who have used it very much, particularly among the Germans and Italians; but without a thorough knowledge of colour, it only produces a dirty tone. It was used by Titian as a glazing pigment,† and by Tintoretto, Andrea Schiavone, and others. Asphaltum is an ingredient in the compound used for Etching-Grounds, in the preparation of BRUNSWICK BLACK, and, mixed with black lac, it forms a japan varnish for boxes and wood-work. French or German Prussian blue, when burned, produces a pigment which is considered a valuable and eligible substitute for asphaltum. The Prussian blue manufactured in England produces an orange-coloured pigment when burned. BITUMEN. The pigment sold under this name differs very much in quality; some appears to be genuine ASPHALTUM, diluted and ground up with drying oil or varnish. Asphaltum greatly retards the drying of oil, but by itself it dries quickly; therefore the selection of either of these pigments will depend in a great measure upon the choice

between a quick or slow-drying pigment. In using bitumen the artist must be prepared for disappointment, for there is a substance sold as bitumen which will not dry at all; it is probably a factitious compound, greatly resembling coal-tar in appearance and qualities. MUMMY. A substance is sold under this name, which differs very much in quality, according to the manner in which it is prepared. It appears in commerce as a brown dirty compound, consisting of decayed animal and vegetable matters, mixed with small pieces of asphaltum, which is the only portion of any value to the artist. Some ignorant colourmen merely sift out the vegetable fibre, and grind up all the earthy matter together with the uncertain quantity of asphaltum. This is literally MUMMY, but the product is a compound of a dirty olive-brown, worse than useless: the skilful manufacturer, on the contrary, carefully picks out the only portion of value to the painter—the asphaltum (Egyptian)—and, after proper manipulation, grinds it with drying oil or with amber varnish, and therewith produces a pigment of considerable value for artists' use.

ASPIC (*Fr.*), SPIKE. *Essence d'Aspic*, or oil of spike, is prepared from the wild lavender (*lavendula major* or *latefolia*). It is used in wax painting.

ASS. This animal is employed in Christian Art as the symbol of sobriety; in figures on some Christian monuments, as the emblem of the Jewish nation; it also seems to exhibit the synagogue personified, carrying by the saddle the heads of many swine.

ASSUMPTION. The assumption of the blessed Virgin Mary is a subject that has called forth the highest resources of Christian Art. Among the most famous is the picture by Titian, at Venice. Granacci has also treated this subject with great skill and feeling in a picture contained in the Florentine Gallery. The usual mode of depicting the subject is—a scene exhibiting a tomb open and empty, the Apostles around in astonishment; St. Thomas in

* Merrifield's *Ancient Practice of Oil Painting*, vol. i. p. cxx. et seq.

† Ibid.

the midst of them, showing the girdle of the Virgin, which he holds in his hand. Above, seated among the clouds, is the Virgin Mary, sometimes between the Father and the Saviour, who are crowning her.

ASTRAGAL. An ornamental moulding, generally used to conceal a junction in architecture.

ASTRAGALUS. (*Gr.*) A huckle-bone. From the earliest times, the huckle-bones of sheep and goats have been used by women and children to play at a game which consisted in throwing these bones into the air, and catching them on the back



of the hand.* Where these bones were without any artificial marks, the game was entirely one of skill; when the sides of bones were marked like dice, it became a game of chance. This subject is frequently represented in ancient Art. In the British Museum is a marble group of boys quarrelling over this game, one boy biting the arm of his playfellow.

ATELIER. A term derived from the French, and applied specially to the work-room of sculptors and painters, which are also called studios. The Dutch and Flemish painters have delighted to portray their ateliers. Many of the ATELIERS of the old masters, Titian, Raffaele, Michael Angelo, and others, were the resort of princes, nobles, men of letters, and kindred artists; they also served as SCHOOLS of Art, after the manner of academies, but much more efficiently, for the purposes of

* Our engraving is copied from a Greek painting discovered at Rezina.

instruction; this custom has been adopted in modern times by Overbeck, Paul de la Roche, Couture, and others.

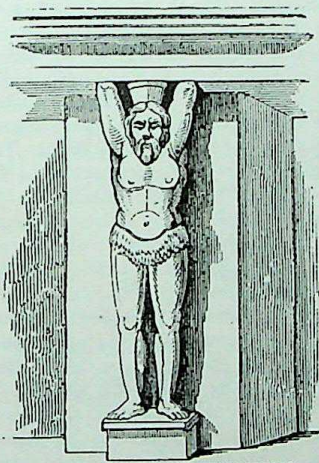
ATHLETÆ. (*Lat.*) Wrestlers and pugilists, who made trial of their strength in gymnastic games, striving to gain the victory over their rivals, and to obtain the prize of success. The *gymnastic Art* was that which strengthened and fortified the



body, according to rules and principles the *agonistic*, that which exercised and preserved that strength by means of games; the *athletic*, that which became, particularly in later times, a separate trade, striving and attaining, by the aid of science, the highest degree of bodily strength. In ancient times, *athletæ* had the same meaning as *agonistæ*. Gymnastics are that part of Grecian manners which, from a natural alliance with plastic Art, has been the best represented by Art; and although the greater part of ancient works are lost to us, we have many representations of **ATHLETÆ** left in marble copies, reliefs, paintings on vases and on gems. Short curling hair, strong limbs, a vigorous development of form, and proportionably small heads, characterise these figures.

the crushed ears and prominent muscles mark especially the pugilistic and pancratiastic. The representation of individual form and of characteristic movements in combat were the principal requisites in ancient Art, and these are often exemplified with perfect truthfulness by the statues in honour of the victors. The *ATHLETÆ* are also frequently represented in a simple, quiet posture, and in actions common to all gymnastic combatants, such as anointing the body with oil (performed in the gymnasia by the *Aliptæ*), praying for victory, and encircling the head with the victorious wreath.*

ATLANTES, *TELAMONES*, *PERCES*, *GIGANTES*, are the athletic male statues which we find as supports of parts of ancient buildings; female figures for the same



purpose were called *CARYATIDES*; they are not exact imitations of nature, but their use is sufficiently justified by the antique. They were only employed when pillars were too insignificant for the erections; they are suitable to a rich style, to small screens, fountains, for supporting a gal-

* The statue recently discovered at Rome is believed to be an *athletæ* scraping the perspiration from his body with a *atrigril*, and is engraved on the previous page.

lery, and to take the place of an upper row of pillars: these should not appear heavy, but their expression should be one of graceful freedom.

ATRAMENTUM. A black pigment. Pliny used this term for all carbonised organic materials of a black colour used in painting; but two other substances bear this name. Under *ATRAMENTUM* are comprised:—1. Black coal and peat; 2. Lamp-black, which the ancients obtained by burning pitch and resinous woods in close reservoirs built for the purpose; 3. Stone black, prepared by carbonising the seeds of the grape, and used by Polygnotus and Myron; 4. The black produced by carbonising the dregs of wine; 5. That procured by grinding charred wood; 6. Burnt ivory, or *ATRAMENTUM ELEPHANTINUM*, which Apelles discovered and first used in painting; 7. That obtained from mummies (asphaltum); Pliny censures the use of this "carbon from graves." The term *atramentum* is also used for other substances, such as writing-ink, sepia, and the colouring material mixed with lime (lamp-black), used for colouring walls.

ATRIUM. The most public room of a classic house. It was open to the sky; had a projecting ornamental cornice which supported the roof of the surrounding rooms, the rain-water from which was gathered in a tank and supplied an ornamental fountain in the centre of the apartment. "The atrium was unquestionably the most essential and most interesting part of a Roman mansion; it was here that numbers assembled daily to pay their respects to their patron, to consult the legislator, to attract the notice of the statesman, or to derive importance in the eyes of the public from an apparent intimacy with a man in power."*

ATTITUDE. The position of the whole body in a state of immobility, either instantaneous or continued. In this respect *ATTITUDE* differs from gesture and action; the term is more particularly em-

* Moule, *Essay on Roman Villas*.

played in speaking of portraits, in which case it conveys the idea of a certain preparation on the part of the painter to give *pose* to his sitter.

ATTRIBUTES. By attributes we understand subordinate natural beings, or products of human workmanship, which serve to denote the character and action of the principal figures. These things are not so closely connected with spiritual life and character as the human body; they must therefore be founded on faith, custom, and the positive laws of Art. And here the inborn sense of the Greeks for noble and simple form, and their great simplicity of life, came to the aid of Art. Every employment, situation, and effort of life found in certain objects borrowed from nature, or created by the hand of man, a characteristic and easily recognised sign. Also in the creation of **SYMBOLS**, to which belonged animals, vessels, and arms dedicated to the gods, there was revealed, besides a religious fancy and a childlike *naïveté* of thought (much bolder combinations being as deficient in use, as in reflection), a growing sense of appropriateness, and also an appreciation of artistic forms. In ancient Art the figures were principally distinguished by their often redundant attributes, but attributes in a period of improved Art became very desirable additions, and clearer developments of the idea expressed by the human form in general and allegorical painting thus found in them many welcome expressions for abstract ideas. With the attribute was often united a reference to a definite action borrowed from religion and life: and in this Greek Art had the skill of saying much by slight allusion; the language of ancient Art thence arising requires much study, since it cannot be divined by the natural feeling in the same way as the purely human language of gesture. The interpretation is often rendered more difficult by the principle which belonged to Greek Art, of treating in a subordinate manner, diminishing in size, and making less careful in execution, everything that

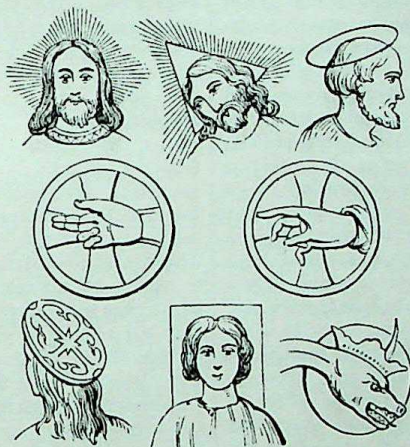
did not belong to the principal figure. This negligence of the accessories was carried so far, that in figures of fighting gods and heroes, their adversaries, whether monsters or human figures, were frequently diminished, contrary to every requirement of modern Art, which demands more real imitation and illusion, because the noble form of the god or hero is of itself capable of expressing everything by attitude and action.* **ATTRIBUTES**, in Christian Art, when employed for the clearer designation of the personages of the old and new Testament, are highly poetical. Ancient Christian Art preferred *attributive action* to dry attribute. Thus we see† an old man with children on his knee symbolising Abraham, who may also be recognised by the knife in his hand. When Christ appears as a lamb, whose blood flows into a chalice, the redemption is symbolised. In the carvings on old Christian sarcophagi, Christ has a staff: in old pictures, a globe. The ladder of heaven is a striking attribute for the patriarch Jacob, and the harp for King David. The Virgin on the half-moon represents the assumption of Mary: her girdle in a man's hand is a sign of the Apostle Thomas. The pen-case and writing materials betoken the evangelists and fathers of the church, but especially St. John. Books or rolls of manuscript symbolise the gospel, and, with *Alpha* and *Omega* upon them, Christ, or the evangelists, or the apostles. A crutch in the hand is the attribute of the Egyptian Anthony, the staff (tace) formed like a T, which he sometimes bears, is only an idealisation of the crutch. St. Ambrose is represented with a rod, because he defended the church against the entrance of the Emperor Theodosius. A model of a church held in the hand (the especial attribute of St. Barbara) betokens the titular saint of the church, and sometimes its founder or benefactor.

* Vide Muller's *Ancient Art and its Remains*.

† On the imperial Dalmatica among the treasures of St. Peter's at Rome, on the great mosaic in the Cathedral of Torcello, and elsewhere

AUREOLA, GLORY, NIMBUS. From a very early period in the history of Christian Art it has been customary to depict that "halo of light and glory," as a luminous nebula supposed to emanate from and surround divine persons. When it is limited to the head only, it is termed **NIMBUS**; when it envelops the whole body, it is the **AUREOLA**. These attributes are very characteristic in iconography, and it is important to the artist to study their varieties, else he may be led to commit the greatest errors; confounding,

perhaps, the creator with the created, the living with the dead, in his works. The nimbus is of Pagan origin, and was with much opposition admitted into Christian Art. It was probably derived from the Romans, who ornamented the statues of their divinities and emperors with radiated crowns. The colossal statue of Nero wore a circle of rays, imitating the glory of the sun; and similar insignia are seen on medals, round the heads on the coins of the consuls of the later empire. This custom was discontinued in the middle ages,



and after the eleventh century the nimbus was exclusively employed to distinguish sacred personages, as the Saviour, the Virgin Mary, angels, apostles, saints, and martyrs. **NIMBI** are properly depicted of gold; but sometimes in stained windows they appear of various colours.* They are

* "I believe these coloured glories to be symbolical, but am not sure of the application of the colours. Among the miniatures of the *Hortus Deliciarum*, painted in 1180, is a representation of the celestial paradise, in which the virgins, the apostles, the martyrs, and confessors wear the *golden nimbus*; the prophets and the patriarchs, the *white or silver nimbus*; the saints who strove with temptation, the *red nimbus*; those who were married have the *green*; while the beatified penitents have theirs of *yellowish white*, somewhat shaded." —DIBON, *Iconographie Chretienne*, p. 168.

of various forms, the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented.* In that of Christ it contains a cross more or less enriched; in subjects representing events before the Resurrection, the cross is of a simpler form than in his glorified state. The nimbus most appropriate to the Virgin Mary consists of a circlet of small stars; angels wore a circle of small rays, surrounded by another circle of quatre-foils, like roses, interspersed with pearls. Those for saints and martyrs were

* In Pugin's excellent *Glossary of Ecclesiastical Costume and Ornament* will be found delineations of the proper *nimbi* for the various sacred characters an artist may wish to represent.

similarly adorned; but in the fifteenth century it was customary to inscribe the name of the peculiar saint, especially the apostles, round the circumference. A nimbus of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal

variations in the form of the aureola depend upon the position of the person represented; if erect, the aureola is oval, elliptic, or almond-shaped; if seated, it be-



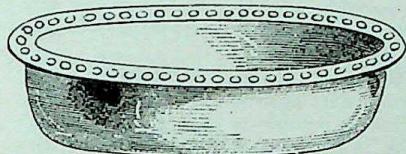
represented preaching on a hill, as also is St. Peregrinus; St. Severinus and St. Paulinus, as preaching to the poor; St. Mary Magdalen, to the Court at Marseilles; and St. Apollinaris, to sheep and to fishes.

PREDELLA, GRADINO (*Ital.*) The step on the top of the altar, forming the base of the *altar-piece*, on which was depicted, in miniature, the different events of the life of the saint represented in the picture forming the *altar-piece*. These smaller pictures were three or five in number.

PREFERICULUM. (*Lat.*) A shallow metal basin or dish, very much resembling

a *PATERA*; it held the smaller sacred utensils when carried in religious processions. We engrave one found at Cervetri.

PREMIER COUP (*Fr.*), **ALLA PRIMA** (*Ital.*), **PRIMA-PAINTING.** This method of oil-painting has been revived to a considerable extent during the last few years; and, in the hands of painters possessing true genius for their Art, with remarkable success. Among the French painters who have taught and practised this method with singular ability, we may specially instance Couture, whose magnificent picture of the "Decadence of the Roman Empire," in the Gallery of the Luxem-

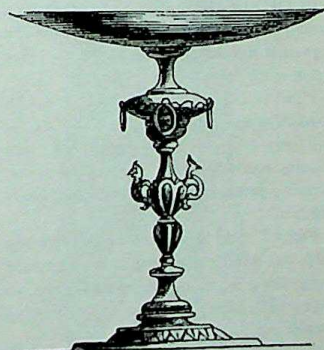


bourg, may be justly pronounced one of the noblest productions of modern Art. **PRIMA-PAINTING**, or painting *au premier coup*, as its name implies, consists in painting in at once at one touch, contrary to the practice usually recommended of dead colouring, *first stage, second stage, finishing, &c.* "Whoever wishes to learn prima-painting, must form a strong resolution never to try to finish his work by over-painting." The practice of prima-painting is fully detailed in a work recently published,* which is worthy the most attentive and repeated perusal by the artist. Prima-painting is based upon a thorough knowledge of the relative qualities and properties of colour, and of the peculiar effects of under and over-painting with *opposite* colours.

PRE-RAPHAELITES. A school of modern artists, who profess to follow the mode of study and expression adopted by

the early painters who flourished before the time of Raphael, and whose principal theory of action is a rigid adherence to natural forms and effects, in contradistinction to the style or rendering of any particular school of Art.

PRESENTOIR. (*Fr.*) An ornamental cup, very shallow, and having a tall, enriched stem; it was a decorative article of



luxury, serving no particular use; but was much fabricated in the sixteenth century,

* *The Art of Painting restored to its Simplest and Surest Principles.* Translated from the German of Libertat Hundertpfand. London, 1849, D. Bogue.

at which period the one engraved was executed.

PRIMARY, or PRIMITIVE COLOUR. The primary colours are blue, yellow, and red; so called because they are those from which all other colours are derived; and they cannot of themselves be resolved or decomposed into other colours. When two primary colours are mixed, they form secondaries: thus blue and yellow form **GREEN**; red and yellow, **ORANGE**; red and blue, **VIOLET**. When all three of the primaries are mixed, in equal strength and proportion, they kill each other, and produce *black*; or, if in a state of dilution, *grey*. If, however, one of the primaries is present in excess, the resulting mixture is a red grey, or blue grey, &c., according to which primary predominates. The *opposite*, or contrasting colour of a primary, is composed of the other two primaries in combination: e. g. red is contrasted by green (blue and yellow), blue is contrasted by orange (red and yellow), and so on. The primaries and secondaries only appear in the type of colours—the prism or rainbow. They are the sources from which all other tints and hues are formed, and are either *greys* or *browns*. The union of any primary colour with its *opposite* secondary destroys the colour of both, and produces a dead grey or black.*

PRIMING, GROUNDS. The covering a canvas with a preparation upon which the pigments are afterwards applied. (See **GROUNDS**.)

PRINCEDOMS or PRINCIPALITIES. An order of angels, messengers of God's will, and guardians of kingdoms, who are usually represented in complete armour, carrying pennons, or when unarmed, bearing lilies.

PRINT. A term used synonymously with the word **PLATE**, but more correctly designating anything imprinted from an engraved surface, whether flat or from a mould.

* See Hundertpfund's *Art of Painting* restored. 1849.

PROCHOUS. (*Gr.*) A smaller variety of the *œnochoë*; a drinking jug used for wine or water at the tables of the ancients (Fig. 1). It sometimes took a very compressed form, as exhibited in our second example (Fig. 2).

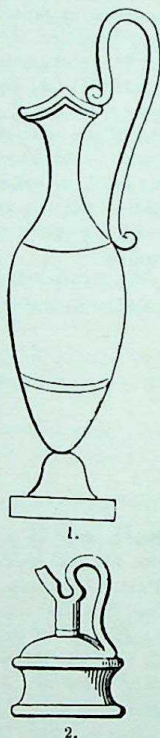
PRODD. A light kind of cross-bow used for killing deer, particularly by ladies, when they indulged in hunting. Queen Elizabeth is said to have been dexterous in using it.

PROFILE (from the Latin *per*, by; and *filum*, a thread.) The contour of the human face, viewed from one of its sides. The traits of character are often expressed with peculiar strength in the **PROFILE**. A face which, seen directly in front, is attractive by its rounded outline, blooming colour, and lovely

smile, is often divested of its charms when seen in *profile*, and strikes only as far as it has an intellectual expression; on the other hand, it is often the eye alone which expresses the characters strongly. Only where great symmetry exists, connected with a preponderance of the intellectual over the sensual, will the **PROFILE** appear finer than the front face. In the **PROFILE** the *facial angle* appears.

PRONAOS. (Sometimes termed *prodomus*.) A word compounded from the Greek *pro*, before; and *naos*, a temple, and used to designate the open vestibule or porch in front of a sacred building, and where sacrifices were occasionally performed on an altar in its centre.

PROOF, PROOF IMPRESSIONS. In en-



graving, the first impressions taken from an engraved plate are termed **PROOFS**, it being supposed that they undergo careful inspection by the engraver (*engraver's proofs*). The number is undetermined, but the order in which they are taken is indicated by some slight alteration in the plate. **INDIA-PROOFS** are those taken upon *India-paper*. **PROOFS BEFORE LETTERS** are those taken before the work of the *writing-engraver* is put in.

PROPER. A term in heraldry to indicate anything exhibited in its natural colour.

PROPORTION. That due observance of the balance of all parts, in a statue or picture, which constitutes excellence.

PROPYLEUM. (*Gr.*) The open court of a temple in advance of the building itself; the vestibule of a house of the higher class.

PROSCENIUM. (*Gr.*) The stage of a theatre, or the space included in the front of the scene; in contradistinction to the *postscenium*, or space behind the scene. In the modern theatre it is improperly used to designate the ornamental framework from which the curtain hangs when performances are not going on, and thus divides the spectator from all engaged on the stage.

PROTOTYPE. (*Gr.*) The original work, the model; thus the clay design of the sculptor is the prototype of the statue to be afterwards executed in marble.

PRUSSIAN BLUE. A valuable pigment of a greenish blue colour, of great body, transparency, and permanency. It is a true chemical compound of iron and cyanogen—the base of prussic acid—whence the name of the pigment. Mixed with white, it forms numerous useful tints, although inferior to cobalt and ultramarine on account of its green hue. It is more used in water-colour painting than in oil, and especially for colouring flowers. When burned with access of air, it yields a rich warm brown, provided the pigment contains sufficient alumina; but when burned in a covered crucible, it yields a fine blue-black pigment, which dries quickly, like

the brown. **ANTWERP BLUE** is similar to Prussian blue, but it contains more alumina, and therefore is of a lighter tone of colour.

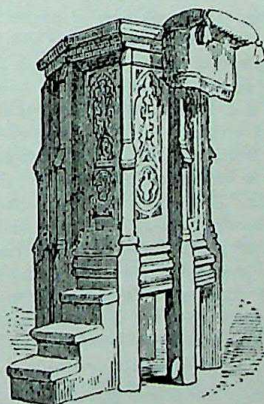
PRUSSIAN BROWN. A colour obtained by adding a solution of the yellow prussiate of potash to a solution of sulphate of copper, which throws down a precipitate of deep brown; this, when washed and dried, is equal to madder, and possesses a greater permanency.

PSALTERIUM, PSALTERY. (*Lat.*) A kind of stringed instrument or harp of curious form. Ancient Egyptian specimens



are preserved in the British Museum. The cut represents a mediæval psalter, from a wooden sculpture of the fifteenth century.

PULPIT. A rostrum or elevated stage



from which sermons are delivered. **Pulpita**

are formed of wood and stone, of which beautiful examples exist, both ancient and modern.* In design they vary extensively, but for the most part they are polygonal; and those of the large churches on the Continent are capable of holding more than one person. They are frequently attached to a wall, pillar, or screen, and were always formerly placed in the nave. They are generally richly ornamented, and have elevated canopies.

PUNCH. An impression from the matrix of a hardened steel die, taken in soft metal, which condenses and hardens by the force used in obtaining it. It is ultimately annealed and finished, and thus, being in relief, is used to make other matrixes, the original one being preserved intact. New dies can thus be obtained *ad infinitum*, by a process similar to that which procures the punch itself.

PUPPET, POUPÉE (Fr.) A child's doll; a small figure with moveable limbs made to act in a show.

PURPLE, VIOLET, HYACINTH. These secondary colours are compounds produced by the union of the primaries BLUE and RED. PURPLE is RED graduated with BLUE, the red predominating; in HYACINTH the blue predominates; in VIOLET the two primaries are equally blended. In painting, the various hues of purple are produced by the mixture of blue and red pigments; but there are also purple pigments, such as Madder purple, VIOLET MARS, and the PURPLE POWDER OF CASIUS,† prepared from the compound of the oxides of gold and tin. Burnt carmine yields a purple useful in water-colour painting. In the nomenclature of colours, the secondary corresponding with orange and green should always be termed violet, as it is produced by the union of blue and red in equal strength and proportions. The composition of the three colours

named at the head of this article may be shown by the following diagram:—

Red	}	Violet.
Blue		
Red	}	Purple.
Blue		
Red	}	Hyacinth.
Blue		

In the chromatic scale, VIOLET is complementary to the primary, YELLOW; mixed with green, it yields the tertiary, OLIVE (blue-grey); with orange, it yields RUSSET (red-grey). VIOLET is a cool, retiring colour, and, mixed with white in various proportions, yields some very delicate tints.

PURSE, carried in the hand or at the girdle, is symbolic of St. Matthew, originally a tax-gatherer; St. Laurence also bears a purse, in allusion to his having suffered martyrdom rather than give up the church treasure entrusted to his charge. St. Nicholas is represented with three purses, in allusion to his bounty. (See p. 306.)

PYRAMID. (Gr.) The name given to those structures which were used as tombs by the kings of Egypt. It is likewise applied to any quadrangular and rectangular *tumuli* of enormous extent. They were first piled up in large terraces of limestone (only the smaller pyramids are of brick), and then the terraces were filled up; they were riveted with stones which received polish, and were also adorned with sculptures. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find. The largest stand on plateaus, among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is square, faces the four cardinal points. According to Grobert, the pyramid of Cheops, at Ghizeh, which is the greatest of all, is about 720 feet long on each side; the vertical height about 440.

PYRE. (Gr.) A pile of wood upon

* Our engraving depicts a curiously carved wooden pulpit in Wenden Church, Essex.

† This is used to stain glass or porcelain of a deep red or purple tint.

which a dead person was burnt by the ancients; and which was sometimes of a very costly character, from the scented wood, incense, and fragrant oils used, and which was extinguished at royal funerals with wine.

PYRRHIC DANCE. A military warden in great favour with the early Greeks, and frequently represented in their works of Art: it was danced to the sound of flutes by men fully armed, who went through all the evolutions of war during its progress.

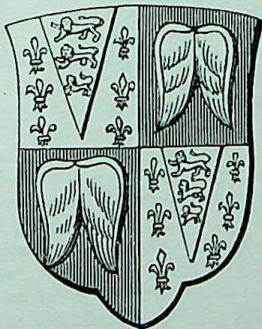
QUADRELLE. A mace having a cross head of four serrated projections.

QUADRIGA. (*Lat.*) A car drawn by four horses abreast, used chiefly in triumphant processions.

QUADRIREMIS. (*Lat.*) A war galley, propelled by four banks of oars on each of its sides.

QUARREL. A diamond-shaped pane of glass, or a square one placed diagonally. An arrow having four projecting pointed heads, used for cross-bows. A paving brick or stone of similar shape.

QUARTERING. The arrangement of a number of coats-of-arms on one shield to form one bearing, as in the royal arms of England, where those of the several countries are conjoined; and in the shield of the Seymour family, here engraved, as



granted to Lady Jane Seymour by Henry VIII.; the original arms of the family being two wings conjoined, the other is

a modification of the royal coat. (See **PILE.**)

QUATREFOIL. An ornamental arrangement of cusps, consisting of the junction of four only.*

QUATTROCENTISTI. (*Ital.*) A generic term for the school of Art established at the revival of painting in Italy in the fourteenth century. (*Quattrocento.*)

QUATTROCENTO. (*Ital.*) A term applied to the characteristic style of the artists who practised in the fourteenth century; it was hard, rigid, and peculiar in colour, as well as in form and pose. It was the intermediate of that progressive period of Art, which, commencing with Fra Angelico, reached excellence with Leonardo da Vinci. This school is also characterised as the *antico-moderno* by some writers on Art, particularly the Italians.

QUEEN-POST. A post rising from the tie-beam which passes across the room of a house, and supports the ornamental, open timber roof; it is similar to the king-post in form and use, but differs from that in never being placed in the centre, or rising to the point of the gable, but midway between the centre of the wall and the gable. Thus queen-posts are always in couples, and at their junction with the sloping roof are braced together by a transverse beam, termed a collar.

QUEEN'S YELLOW. A colour formed from the subsulphate of mercury.

QUINTAIN. A wooden post set up for military exercises; it sometimes was a mere rough block, which the soldier used in sword practice; at other times it took the form of a man, and turned on a pivot, striking the assailant who planted a blow badly by the rapidity with which it revolved when struck out of its centre. Mounted soldiers practised on a quintain formed of an upright post with a transverse bar above, to one end of which a broad, flat board was affixed, and to the other a bag of sand or heavy piece of wood,

* See cut to **CINQUE-FOIL**, from which it differs only in number.

which knocked the rider off his horse if he was not careful in avoiding the blow, or did not strike the board properly, as it turned on its pivot.

QUIVER. A case for arrows, slung at the back of the warrior, or hung to his belt. Among the classic nations it was generally constructed of leather, and sometimes richly ornamented.

QUOIF. A close covering for the head, worn by both sexes, particularly by elderly persons, and those of the graver professions; hence it was retained as a distinguishing feature of legal costume till the middle of the seventeenth century.

QUOIN. The external angle of a building; where bricks are used, it is frequently formed of stones laid in long and short courses to give it an ornamental character.

QUOIT. See **DISCUS**.

RADEGUND, ST., A.D. 587. Wife of Clothaire, King of France; she was early inducted to Christianity, left the court, and died at the monastery at Poitiers, which she had founded. She is usually depicted in royal garments; sometimes with the crown at her feet, as an emblem of her renunciation of its splendour; and sometimes with wolves by her side, or wild beasts about her, to indicate the legendary story of her familiarity with them.

RAFFAELLE-WARE. A fine kind of majolica, upon which scenes from ancient mythology, as well as other fancy subjects and portraits, are painted in natural colours. It has received its name from the tradition that these designs were either painted by Raffaele, or under his personal superintendence; the pottery being established at his native city of Urbino, the dukes of which place having founded a manufactory, and bestowed much attention to the improvement of this fine ware, it became celebrated all over the world. It was abandoned at the end of the sixteenth century. Marryatt* has shown the im-

* *History of Pottery and Porcelain.* The true origin of the error is noted in p. 281 of this Dictionary. See also **MAJOLICA** and **POTTERY** for further remarks, and engraved specimens of this peculiar and beautiful ware.

probability of Raffaele having painted any of this ware; but adds, "the designs for many were, however, furnished by his scholars, from the original drawings of their great master."

RAMPANT. A term in heraldry, indicative of the position of any animal on a shield, when reared on its hind-legs, as if for attack.

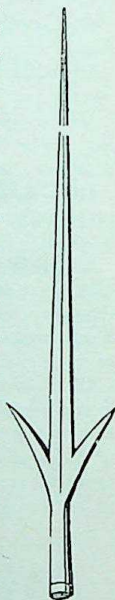
RANSEUR. An implement consisting of a broad, piercing blade, with similar ones projecting laterally from its base, all having double cutting edges. Our engraving represents its earliest form, and is copied from one of the time of Edward IV., in the armoury at Goodrich Court.

RAPHAEL, ST., THE ARCHANGEL. He is one of the seven archangels, and the guardian of mankind, and usually distinguished by a pilgrim's staff, or carrying a fish, in allusion to the belief that he was the companion of Tobias, and aided him in capturing the fish which performed the miraculous cure of his father's sight.

RAPIER. A light sword with a very narrow blade, introduced from Spain in the sixteenth century, and generally worn by gentlemen on ordinary occasions.

RAVENS. In *Christian Art*, ravens are an emblem of God's providence, from their having been the means selected by Him to feed the Prophet Elisha. They are frequently depicted in conjunction with saints. St. Oswald holds one in his hand, bearing a ring in its mouth; St. Benedict has one at his feet; St. Paul the Hermit, one bringing him a loaf, &c.

RAYS. In *Christian Art*, are emblems of light and glory, and are therefore introduced round **MONOGRAMS** of the holy name, sacred personages, &c. There are



two sorts of rays—pointed and wavy; these may be introduced alternately. Care should be taken that the rays be produced from the centre of the glorified object. Rays are frequently represented as proceeding from the nebulae under angels.

REBATED. Turned back. The term was applied to the point of the lance used in tournaments of peace,* and is still used by builders in the corrupt form of *rabbeted*, when they wish to express anything slanted in this way.

REBATO. A plain collar worn by gentlemen in the fifteenth and sixteenth centuries. It turned over (*rabattre*) on the shoulders, whence its name.

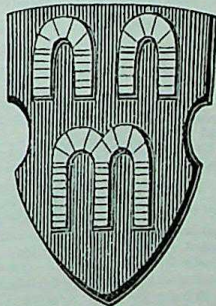
REBITING. The act of restoring worn lines in an engraved plate by the action of acid, which is effected by again covering the surface with etching-ground, leaving the lines open. To do this is a work of some delicacy, and the etching-ground or wax is not melted on the plate, and then spread over the surface with a dabber, as it is previous to etching, but melted on a plain piece of copper, then taken up by the dabber from that, and slowly and delicately deposited by that means on the plate to be rebitten, forming a thin film over the surface, care being taken that no line, however delicate, is filled up in depositing the ground. As the action of the acid takes place with much more rapidity in lines once engraved than on a plain etched surface, it is not necessary that the ground should be laid on so thickly. The acid, having *bitten* sufficiently, is then removed, and the plate cleaned, thus restoring it in a great degree to its original depth of tint; but though the dark lines may obtain almost any amount of blackness, the lighter ones have generally a worn or rotten look, and a practised eye can always detect an impression from a plate restored by this means.

REBUS. Dr. Johnson has defined this as "a word represented by a picture;" that word, however, is always a proper

name, and was originally adopted by such persons as were not privileged to bear arms, and also by ecclesiastics. We en-



grave a curious instance of the latter, from one of the windows in the chapel of Our Lady, in Gloucester Cathedral, and which contains the rebus of Thomas Compton, Abbot of Cirencester in 1480. It simply consists of a *comb*, with the letters *t.o.m.* beside it, making his surname. The device of the *tun* was one most commonly adopted. Beckington, Bishop of Bath and Wells, has a *beacon* and *tun*; Abbot Bolton, the *bolt* (or blunt arrow) transfixing a *tun*, &c. Sir John Peche (died 1522) has his rebus in the windows of Lullingstone, Kent—a *peach* with the letter *e* upon it, to make up the final accentuated termination of his name. That particular class of heraldic bearings known by the French as "*armes parlantes*," and by ourselves as "allusive arms," and "canting heraldry" (from the Latin, *arma cantantia*), possibly originated in this mediæval taste for the *rebus*. The old coat of the Devonshire family, named Arches, may be cited as a



good example; it consists of three *arches*, two simple and one double, borne on a

* See MORNE.

shield.* The Treherne family, in the same way bore *three herms* (the old name for the heron); but the oddest of all was that exhibited by the Dobell family, of Sussex, who bore on a sable shield a *doe passant*, between three *bells* argent; if, indeed, they may not fairly be rivalled by the Abbot of Ramsey, who bore a *ram in the sea*; or Islip, Abbot of Westminster, who sometimes bore an *eye* and a *slip*, or branch of a tree, and at others a man falling from a tree, and exclaiming, *I slip*!† Sometimes artists adopted similar devices, as indicative of their names; and they are by no means uncommon in pictures and engravings of the fifteenth century; for some curious examples of which we must refer the reader to the word **MARKS**, in the earlier part of this Dictionary.

RECTA. (*Lat.*) A tunic worn in a single piece, and fitting closely to the person; in use by the classic nations of antiquity.

RECTILINEAR. Consisting of right lines.

RED. One of the three primary colours. Its type is found* in the rainbow or prismatic spectrum, or the common wild poppy. RED is a *warm* colour, and, when mixed with BLUE, a *cold* colour, imparts to the latter a portion of its own warmth of tone. Mixed in equal strength and proportion with the other primaries, it yields secondaries—*e. g.* with YELLOW, *orange*; with BLUE, *violet*; but when mixed in excess, it yields *red-orange* and

purple. Mixed with the secondary, GREEN, in equal strength, it produces *red-grey* or *russet*, and it is the principal primary in all BROWN tones, except *blue-brown*. RED is contrasted with its *opposite*, GREEN, composed of BLUE and YELLOW of equal strength and proportion. Among the pigments prepared for artists' use, that which approaches the nearest to the purity of its type in the spectrum is *carmine*; but all are alloyed more or less with blue or yellow. The most useful red pigments are *carmine*, *vermillion*, *chrome-red*, *scarlet-lake*, *madder-lake*, *light red*, *burnt sienna*: these are *yellow-reds*. Venetian red, Indian red, *crimson-lake*, are *blue-reds*. They are derived from the three kingdoms of nature. The following are from the mineral:—*Vermillion* (*sulphuret of mercury*), *chrome-red*, *scarlet-lake* (*biniodide of mercury*), *Indian red* (*carbonate of oxide of iron*), *light red* (*clay coloured by oxide of iron*), *burnt sienna* (*an ochreous earth*). Those from the vegetable world are the *lakes* and *madders*. The animal kingdom supplies us with *carmine*, which is obtained from the cochineal insect.

RED LEAD, MINUM. A fine scarlet pigment, the *dutoxide of lead* of chemists. It is fugitive, and liable to decomposition when mixed with other pigments; hence its use in painting is to be avoided, unless used pure and alone.

RED OCHRE. A term comprehending a class rather than an individual colour, and including Indian red, scarlet ochre, Indian ochre, &c., as well as the ordinary ruddle.

RED ORPIMENT, REALGAR. A pigment, either obtained in its native state, or prepared from yellow orpiment, by burning it. It occurs in primitive mountains, sometimes in conjunction with native arsenic; it has a deep scarlet colour in mass, but is orange-red when reduced to powder. "It is considered to be less durable than yellow orpiment, and extremely corrosive; for Merimée relates* that where it had been employed on

* An old example of a family rebus may be seen in p. 10, where the aliiettes of a knight are emblazoned with a *winnowing-van*, seven of which he bore on his shield, in allusion to his name, *Septans*. Another example is also engraved in our cut to the word **SHIELD**, which exhibits the family bearing of the Hawkers of Essex and Wiltshire, and represents a hawk standing on his perch, with his bells on his legs, and unhooded, ready for the hawk.

† The taste for these foolish bearings is admirably ridiculed by Ben Jonson, in his *Alchemist*, who invents for Abel Druger a coat to suit his name thus:—"First, he shall have a *bell*, that's Abel; and by it standing one whose name is *Dec*, in a *rug gown*; and right against him a *dog*, snarling *err*!" A rebus quite as foolish as this has been noted as used for St. Olave. See p. 314.

* *De la Peinture à l'Huile*, p. 124.

flower-pieces, it appears to have corroded the priming."—*Mrs. Merrifield.*

REDUCE. To copy on a smaller scale. *In Statuary*, this is done by a series of graduated points, which mark in due order the distances throughout the original and the copy. *In Pictures*, it is generally effected, as far as regards the outline, by measuring regular distances on each edge, and passing threads across the surface of the picture, which thus forms a series of squares; by ruling the same number of squares to any scale on the canvas or paper for the copy, and placing the same corresponding portion of the copy in each square, the most correct reduction may be ensured. For outlines, the pentagraph may be used, and reducing compasses for geometric figures, &c.

REDUCTION. A smaller copy of a work of Art.

RE-ENTER. A term denoting the reparation of an engraved line which has been worn in printing, or not bitten sufficiently deep, and which line is *re-entered* with a sharp graver, and cut to the proper depth.

REFLECTED LIGHTS are such lights as a round body receives on the shadow side from its opposition to an illuminated object of any kind.

REGALS. Small portable organs used



in the middle ages, and frequently repre-

sented in painting and sculpture as carried by saints and angels of the heavenly choir. They were supported by a strap round the neck; the left hand inflating them with a small bellows, while the right was employed in playing on the keys. Our engraving represents an angel thus employed, from a painting by Memling, on the chasse of St. Ursula, at Bruges.

REGINA, St. A virgin martyr of the third century, who is usually depicted undergoing the cruel torments of her martyrdom, by being bound to a cross, and having torches applied to her side; or in a boiling cauldron; or receiving spiritual consolation in prison, by a beatific vision of a dove on a luminous cross.

REGUARDANT. A term in heraldry denoting the position of a lion, or any other beast, when he turns his head and looks back.

RELIEF, RELIEVO (Ital.) Works in RELIEF are of three kinds, **ALTO-RELIEVO** (high relief), **MEZZO-RELIEVO** (medium or middle relief), and **BASSO-RELIEVO** (low relief). The ancients do not appear to have had any perfectly settled terminology in applying names to the different kinds of RELIEF, whose laws are difficult to determine, as it hovers between both of the Arts of sculpture and painting. Antiquity treats it rather in a plastic manner; and modern times, in which painting predominates, often pictorially. The artist endeavours, by moulding the given material, or by laying on colours, to furnish the eye and the mind of the beholder with the appearance and representation of bodies precisely as they are found in nature. He attains this in the simplest way, by a complete imitation of the body in a round form (*rondo bosso*); but alterations in the form are rendered necessary, sometimes by the elevated position, sometimes by the colossal size of the statue; these are determined by the point of view from which they are seen by the beholder, whose eyes should receive the impression of a natural and well-fashioned form. The problem becomes more complicated when

the natural forms, pressed down as it were on a surface, are to be exhibited in a weaker play of light and shade than round work admits of; and such is the case with the different kinds of RELIEF.*

RELIQUARY. A portable shrine or case for relics of saints or martyrs. The ingenuity of the goldsmiths in the middle ages was greatly taxed in the inventive variety of their designs. They took the forms of altar shrines, portable feretories, hollow crosses, or transparent ampuls, mounted on metal feet, as altar furniture; exhibiting a surprising variety of form and enrichment; and it is scarcely possible, in the compass of this notice, to impart an adequate idea of the richness of their materials, and the exquisite beauty of their design. They may be classed as follows:—1. Standing shrines; 2. Feretories; 3. Crosses; 4. Ampuls, or standing transparent vials, mounted in metal; 5. Chests; 6. Paxes; 7. Folding tables of wood covered with silver; 8. Busts of silver on rich bases; 9. Arms of silver, set upright on bases, and inlaid with jewels; 10. Images; 11. Pixes; 12. Monstrances; 13. Tabernacles; 14. Purses.†

REMIGIUS, Sr. Bishop and confessor, A.D. 545, is generally represented as carrying the vessel containing the holy oil; or receiving the Sr. AMPOULE from a dove;‡ or anointing Clovis, the French king, who kneels before him.

RENAISSANCE (*Fr.*, literally *new birth*). A term applied to that peculiar style of decoration revived by Raphael in the pontificate of Leo X., and which resulted from the discoveries he made of the paintings in the then recently exhumed Thermæ of Titus, and in the Septizonia. Upon these was based a new style of de-

coration *freer* than the antique, but resulting therefrom.

RENO. (*Lat.*) The short cloak worn by the Roman soldiery, which only reached to the hips, and was made sometimes of skins.

REPLICA. (*Ital.*) A copy of an original picture done by the hand of the same master; copies by pupils are, however, occasionally palmed on picture-buyers as genuine *replicas*.

REPOSE, *Riposo* (*Ital.*) Pictures so named have for their subject, the Holy Family resting on their way in their flight into Egypt. The figures are sometimes subservient to the landscape; in other works, the subject is treated in a lofty, ideal style. The group consists of Joseph, the Virgin Mary, and infant Christ; they are sometimes attended by angels, who minister to them, or strew roses upon them.

When the word *repose* is used to characterise a work of Art, it alludes to that quality in painting which gives it entire dependance on its inherent ability, and does not appeal by gaudiness of colour, or exaggeration of attitude, to a false estimate of ability. A general quietude of colour and treatment, an avoidance of obtrusive tints, or striking action in figures, is generally comprehended by this designation when applied to a work of Art. The works of Fra Angelico, Raffaele, and Leonardo da Vinci may be generally cited as examples of repose; while, as an example of the very contrary, the repulsive picture by Nicholas Poussin, in our own National Gallery, may be instanced; this painting represents "Phineus and his Followers turned to stone at the sight of the Gorgon." The works of the school termed "The Macchinisti," which originated in the decline of the Italian schools in the seventeenth century, abound with other instances.

REPOUSSÉ. (*Fr.*) Ornamented metal work, formed in relief by striking up the metal from behind with a punch or hammer until the required forms are roughly

* Italian writers of the time of Vasari, it appears, used the term *Mezzo-relievo* for the highest relief, *basso-relievo* for the less prominent, and *stacciato* for the flattest or least raised.

† Some of these forms are more minutely described in this dictionary, for which see FERETORY, MONSTRANCE, PIX, &c.

‡ See p. 22.

produced in relief upon the surface; the work being finished by the process of chasing.

REPTILES. In *Christian Art*, reptiles are in general emblems of sin and of evil spirits, like the serpent, cleaving to the dust. They were frequently introduced, with this allusion, in ancient sculpture.

REREBRACE, ARRIÈRE-BRAS. (Fr.) The armour of the upper arm.

RERE-DOS. (Fr.) The screen at the back of an altar; it was sometimes composed of sculptured work in tabernacles, niches, and statuary of a very sumptuous character, and, at other times, of simple painted wall-decorations in geometric patterns, or the wall was cut with ornaments in relief* over its surface; occasionally, hangings of silk or tapestry hung over the wall, forming a back ground to the altar decorations. The term *rere-dos* was also applied to the screen in front of the choir, upon which the rood was displayed. It was also used to designate the open hearth, upon which fires were lighted, immediately under the louver, and in the centre of ancient halls, of which good examples occur in the common hall at the Hospital of St. Cross, near Winchester, and also at Penshurst, Kent.

RESIN. A liquid which flows from trees naturally or by incision; of this kind is the turpentine of the larch and abele, the sandarac of the African "arbor vitæ," the mastic of the pistacia lentiscus, the benzoin of the storax benzoe, Damara resin, amber, and copal.

RESSENTI. (Ital.) A term occasionally employed to designate power, or forcible expression. Thus, we speak of muscles *ressenti*, or a manner *ressenti*. The Farnese Hercules may be cited as a specimen in ancient Art; and a cartoon of Michael Angelo as a good example in modern Art.

RESTORE. To bring back any work of Art, as near as may be, to its primitive state, by a correct imitation of the

original work of the author. This is done in statuary by piecing the marble, and in some instances so effectually as to leave very little juncture for the eye to detect. The series of antique marbles in our British Museum have nearly all been subjected to the process; the royal tombs at St. Denis, near Paris, which were grievously smashed in the first French revolution, may be instanced as wonderfully successful restorations; the battered monuments in the Temple Church, London, have been also subjected to the same process with great success. The restoration of paintings requires much taste, knowledge, and ability, to ensure success, and it frequently occurs that good works are destroyed in the process. To thoroughly well reproduce the work of a great mind requires no ordinary hand, and great knowledge of the manipulation of the master whose work is to be restored. In doing this, the picture should be first well cleaned, and all holes or broken surface filled in with whiting mixed with size or glue; if the picture is much obscured, it may be greatly benefited by being kept in a strong sunlight for two or three months; then a thin coat of mastic varnish should be laid over all, to bring up the colour as near as may be to its proper tone, which should be imitated (with an allowance for decay) by matching it with clear and pure tints not made too fluid. "Whoever presumes to restore a work of Art should have a thorough understanding and a just appreciation of the fine qualities of the master, to be enabled to do so without deterioration of his excellences. It cannot be denied that all pictures suffer some deterioration by being touched at all; the less that can be done to them the better; it should be just sufficient to bring them back as near to their original state as possible, and in every case they should be entrusted to efficient hands only."*

* H. Mogford's *Instructions for Cleaning and Restoring Oil Paintings*, a useful and very sensibly-written handbook on the subject, containing much that is particularly valuable.

* See DIAPER.

RETIARIUS. (*Lat.*) A gladiator who was armed for the encounter with a net (*rete*) and trident only. (See **GLADIATOR.**)

RETICULATED. Constructed like the meshes of a net; a term applied to lattice-windows, to the cross-bars of a fence, and to a species of stone work in walls when lozenge-shaped slabs are placed upon each other, the lines of juncture thus imitating net-work, &c.

RETOUCH. To go over a work of Art a second time, and restore a faded part; or to add portions for its general improvement.

RETOUCHED. This term indicates the restoration of decayed colour in pictures, and worn lines in engravings.

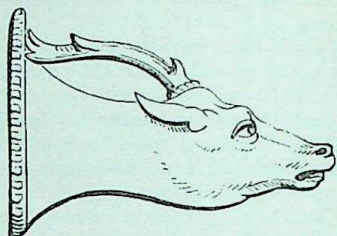
RETRACE. To renew the defaced outline of a drawing.

REVERSE. That side of a medal or coin opposed to the one upon which the person or action to be commemorated is represented. (See **ONVERSE.**)

RHYPAROGRAPHY (*Gr.*), literally *Dirt Painting*. A contemptuous term bestowed by the ancients on **GENRE** or **STILL-LIFE** pictures, and like them including all subjects of a trivial, coarse, or common kind (**BAMBOCIATA**), and for which the Dutch and Flemish painters have rendered themselves famous. Such pictures were executed by the painters of antiquity, generally for the embellishment of rooms. The most famous of these ancient artists was Pyreicus, who painted such subjects as barbers' shops, and cobblers' stalls, and at other times fruit or shell-fish. Such kind of painting is common on the walls of houses at Pompeii and Herculaneum.

RHYTON. (*Gr.*) A drinking-horn of a peculiar shape. Our engraving is copied from an antique original in the Museum at Naples, and has the head of a stag; its primitive form was probably the horn of an ox, from which the liquor flowed through an orifice at the smaller end, which was afterwards ornamented with the heads of various animals and birds. In drinking, the rhyton was held up by the handle

above the drinker, and the liquor flowing



in a thin stream or thread from the mouth of the animal passed into his.

RICA. (*Lat.*) The ceremonial veil worn by ladies in Greece and Rome on occasions of religious solemnity.*

RING-MAIL. In *Armour*, is composed of small rings of steel, sewn edgeways upon a strong garment of leather or quilted cloth † Banded ring-mail is a variety in which the rings were attached to straps or bands of leather; and these again were fastened to some under-lining of strong material. **RING-MAIL** differs from **CHAIN-MAIL** in the rings of the latter being interlaced with each other, and strongly fastened with rivets. These kinds of armour were worn in the thirteenth, and during part of the fourteenth centuries.

RINGS for the decoration of the hands are of great antiquity, and were extensively used by the ancient Egyptians, who used them for signets. In Holy Writ, they are frequently mentioned; and when Tamar wished for a token by which to identify Judah, she obtained from him his staff and signet. They were extensively used in the East, and so continue to be; from thence they were introduced to Greece, where every freeman used them, not for ornament only, as they always bore a seal, from the impress of which the bearer would be known. The Romans adopted the custom, but chiefly as a luxury. In the early days of Greece and Rome, they were only worn by senators and ephēbi;

* See **FLAMMEUM.**

† See an example in our cut illustrative of the word **HAUBEK.**

but they ultimately became so common, that history asserts, after Hannibal's victory at Cannæ, enough rings were gathered from the slain to fill three bushel measures. To so great an excess did the Romans carry their effeminacy in rings, that they had summer rings and winter rings, the former being constructed more heavy and thick than the latter. They were worn by many as insignia of rank or office, and by foreign ambassadors as credentials. They were also believed to have some magical virtue, particularly when engraved with certain images—a virtue still more firmly believed in by the Gnostics, and other mystics of the early ages; and ultimately the gems began to be esteemed as charms, according to the figure upon them, or the stone from which they were formed. This superstitious wearing of rings continued during the middle ages, and the Roman gems were particularly sought and valued for mystic virtues attributed to them, and which are fully narrated in the older treatises on the occult sciences. The wearing of rings denoted power, and formed part of the investiture of kings, nobles, and prelates, as a sign of supremacy.

ROCHE, ST., A.D. 1348. The patron of such as are afflicted by the pestilence. He is reported to have devoted himself to their service when alive, and to have interceded at his death, that they, through his prayers, might be healed. He is usually represented in a pilgrim's habit, lifting his dress, and displaying the plague-spot on his thigh, which an angel is sometimes depicted as touching, and miraculously curing. He is also sometimes accompanied by a dog, which carries a loaf, in allusion to the legend, which relates that when he was perishing of the pestilence in the forest, a hound brought him bread daily from his master's table.

ROCHET. The garment of a priest, resembling the modern surplice, but shorter, and open at the sides.

ROCOCO. (*Ital.*) A florid, debased kind of ornament, which succeeded the style

adopted by Louis XIV. and XV., and which exaggerated the main features and peculiarities of that fashion. It is chiefly remarkable for the lavish abundance of its details, which are thrown together without propriety and due connection. Scroll and shell ornaments abound; sometimes rock-work pavilions, birds, and fish, combine with enormous flowers, purposely defying all constructive propriety, and all meaning or individuality is sacrificed to a profuse or overloaded effect. This term, and the word *baroque*, are also employed to denote a bad taste in design and ornament generally.

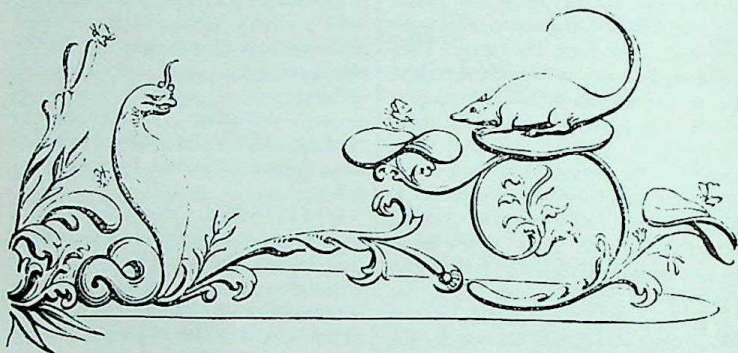
ROMANESQUE. The debased style of architecture and ornament adopted in the later Roman empire. "The pure classic architecture, perfected by the Greeks, underwent several modifications in the hands of the Romans, which materially changed its character, and finally led to its debasement. Even the Roman temples, which are direct imitations of those of the Greeks, have not the same purity of style, though superior to them in magnificence; and in their more extensive works, the use of the arch draws a strong line between the architecture of the Romans and that of the Greeks, the distinctive characteristic of the latter being the horizontal architrave supported on columns. But though the Romans adopted the arch in their constructions, they did not therefore abandon the architectural details of the Greeks. When, from the introduction of vaulted coverings, and arched forms generally, columns ceased to be used as supports, they were retained as ornaments; and it is this combination of incongruous members, of vaults with columns and horizontal architraves, to which, by the gradual addition of other corruptions, we owe the style of architecture, which at length became universal throughout the extent of the Roman empire, and to which has been given the name of ROMANESQUE."*

The fantastic and imaginary representa-

* Mr. A. Poynter, in *Knight's Pictorial History of England*, vol. i.

tions of animals and foliage are sometimes called *romanesque*; and Count Caylus says it was brought from Egypt, adopted from the Greeks, and received amongst the Romans in the age of Augustus. Of

this combination of the natural and the artificial, we cannot give a better antique example than the accompanying engraving affords, which is copied from a fresco at Pompeii, in which the Egyptian asp, the



ichneumon, and the butterfly, are brought into combination with real and fanciful foliage; and though all is based on nature, it is so absurdly combined, that we may point to it as a good example of *classic roocco*.

ROMAN OCHRE, ITALIAN EARTH. A pigment of a rich, deep, and powerful orange-yellow colour, transparent and durable. It is used, both raw and burnt, in oil and water-colour painting.

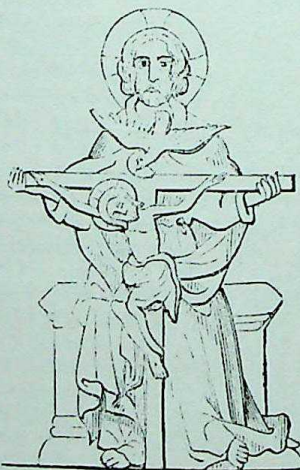
ROMANUS, ST., A.D. 639. A Norman bishop, who, having miraculously conquered a dragon which infested that country, is usually represented with the vanquished monster by his side.

ROMUALD, ST., A.D. 1027. This saint, who founded an important order of monks, is usually depicted in the dress of an abbot, pointing to a ladder, by which his monks ascend to heaven; or else as seeing a vision of the same.

RONDACHE. (Fr.) A circular shield, carried by foot-soldiers, to protect the upper part of the person, which it entirely covered; it had a slit in the upper part, for seeing through, and one at the side, for the point of the sword to pass through.

RONDE BOSSE. (Fr.) This term describes sculptured objects in their full forms, in contradistinction to those which are in *RELIEF*, or attached more or less to a plane or ground.

ROOD. A representation of the Crucified Saviour, or, more generally, of the



Trinity, placed in Catholic churches over

the altar-screen, hence termed the *rood-screen*. The beam across the chancel, bearing the rood, in churches too poor for a screen, was termed the *rood-beam*. The rood consisted of the three persons of the Trinity; the *Father* being represented as an elderly man fully clothed, around whose head was a nimbus. In the fifteenth century, he was generally habited in full pontificals, and wore the papal tiara. He is always represented seated, and holding a cross, upon which the *Son* is crucified, the *Holy Spirit* descending in the form of a dove over his head. The engraving exhibits the general characteristics of the sacred group, from a drawing in Queen Mary's Psalter (a work of the fourteenth century), in the British Museum. Generally, figures of the Holy Virgin and St. John were placed at a slight distance on each side this principal group, in allusion to John xix. 6. The altar-screens were sometimes very large, and took the form of canopied gates in front of the chancel, and were known in France by the name of *jube*, and in Germany by that of *lettnet*, and formerly in England by that of rood-loft, the division itself being known as the rood-screen. They were composed of open tabernacle-work, in stone or wood, and the utmost ingenuity and taste were displayed in this important and sacred feature of the Catholic church. They abound in continental churches and cathedrals. The Church of St. Mary Magdalen, at Troyes, possesses a very fine one, which may be cited as a very perfect example in all particulars.

ROSALIA, St. One of the later saints of the Romish Calendar (she died A.D. 1617), chosen as the patron saint of Naples. She lived a solitary life, and is sometimes depicted in a cave, with a cross and skull; at other times, as receiving a chaplet of roses from the Virgin, or else crowned therewith.

ROSE, St., OF LIMA. A comparatively modern Catholic saint, who died in the earlier part of the seventeenth century. She is usually depicted with a garland of

roses on her head, or contemplating the Infant Saviour in a bouquet of the same flowers.

ROSES are the attributes of St. Dorothea, who bears them in a basket. Sts. Casilda, Elizabeth of Portugal, and Rose of Viterbo, carry them in their hands or caps. Crowns of roses are worn by St. Rosalia, St. Angelus, St. Rose of Lima, Sts. Aseylus and Victoria, &c.

ROSE LAKE. A rich tint prepared from lac and madder precipitated on an earthy basis; it is also known as rose madder.*

ROSE PINK. A coarse kind of lake produced by dyeing chalk or whiting with a decoction of brazil-wood, &c.

ROSE-WINDOW. A circular window with a series of mullions diverging from the centre to join the cusps around, forming divisions which bear a general resemblance to the leaves of a rose.

ROSSO ANTICO. (*Ital.*) The fine-grained, deep-toned red marble used by the ancient statuary in Egypt and early Greece, and occasionally by the Romans.† It is of a deep blood-red colour, with minute white spots, and occasionally white veins.

ROSTRUM. (*Lat.*) The stage in the Roman Forum from which orators addressed the people, and which obtained its name from being adorned with the beaks (*rostra*) of ships. Hence the term is generally applied to a place constructed for the use of orators. The rostrum of a Roman galley was the pointed beak, usually representing the head of an animal, with which they ran into an enemy's vessel.

ROTUNDA. (*Lat.*) A temple, church, or other building, circular within and without.‡

ROUGE. Under the name of rouge several preparations are sold, most of

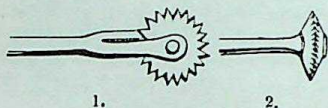
* See the articles LAKE and Madder in this Dictionary.

† There is a colossal statue of Marcus Agrippa, in the Grimani palace at Venice, sculptured from this marble.

‡ See cut to CHORAGIC MONUMENTS and MONOPTEROS.

them being carmine diluted with alumina, or even more frequently with chalk. The real French rouge, which finds its way to the toilet-table for the strange purpose of "painting the lily," is prepared from the safflower (*carthamus tinctorius*) by infusing the flowers in a weak solution of soda, and precipitating the colouring matter on cotton wool, or on finely-powdered *talc*, by crystallised lemon juice. Dr. Ure considers this the only preparation of an innocuous kind that can be used for the purpose of colouring the cheeks.

ROULETTE. (*Fr.*) A small instrument used by engravers to produce a series of dotted lines on a plate. It takes two forms, one like a spur-rowel (Fig. 1),



which is rolled over the surface of the plate when covered with the etching-ground; and another (Fig. 2) which rolls at right angles with the shaft of the tool, the rowel being thick in the centre, and diminishing to the sides, which are notched and sharpened to a series of fine points; they act upon the etching-ground by carrying off minute portions.

ROUNDEL. The small circular shield carried by soldiers in the fourteenth and fifteenth centuries. It was held in the hand to ward off a blow, and was sometimes not more than a foot in diameter.

ROYAL ACADEMY. This, the only body of artists in England having a royal charter of incorporation, originated through the desire felt by artists during the reign of George II. for something like the academies of the Continent,* in which they could meet for mutual instruction, and have the advantage of drawing from the living model. Sir James Thornhill and Hogarth sought to establish them, and did so, but without much ultimate good success. About the same time, the pictures

painted for the Foundling Hospital were exhibited, and this led to the idea of other exhibitions of English Art. The first took place in the rooms of the Society of Arts, in 1760; it was so successful that native Art asserted its claims to notice; and eight years afterwards, George III. gave his charter to the associated body of artists, with Sir Joshua Reynolds as president at their head, under the title of "the Royal Academy, for the purpose of cultivating and improving the Arts of painting, sculpture, and engraving."

The society consists of forty members, including the president, twenty associates, and six associate engravers. The funds for its support entirely arise from the exhibitions of the works of its members, and others who contribute to the annual exhibitions; which generally produce an average of £6,000. Students are admitted, to draw from the collection of casts from the antique and the living model, and to the lectures, upon application to the council, accompanied by some specimen of their ability, which is further tested by a preliminary drawing from the antique, made within the Academy, and accompanied by an anatomical drawing of a figure and skeleton, denoting the several bones and muscles. If these be approved, the student receives admission to the Antique School for his preliminary studies. The library and collection of prints are also open to his reference. Prizes of medals in gold and silver are given to successful students; the recipients of the gold medals have the chance of being sent to Rome to study, with an annuity of £100 each and their expenses paid going and returning. Every three years the council sends one such student to the "Eternal City."

It has been the custom for each member of the Academy to present a picture on his election; and these form a very curious series of works, exceedingly valuable as illustrative of the English school. Among them are portraits of Sir W. Chambers and Sir Joshua Reynolds, both by the latter artist, Fuseli's "Thor battering the Ser-

* See page 2 of this Dictionary.

pent," Stothard's "Charity," Lawrence's "Rustic Girl," Wilkie's "Rat Catchers," Flaxman's "Apollo and Marpessa," Bank's "Falling Giant," &c., &c.

The collection of early art possessed by the Academy chiefly consists of a noble series of casts from the antique: they have, however, three pictures of great value in the history of Art; one an unfinished cartoon in black chalk, by Leonardo da Vinci, representing the Virgin and Child accompanied by St. Anne; and a copy in oil of the same artist's "Last Supper," made by his pupil, Marco d'Oggione, when the original was in a perfect state, and which is very valuable now that it is nearly perished. They also possess a remarkable bas-relief in marble, by Michael Angelo, in an unfinished state, which represents St. John presenting a dove to the Infant Saviour, who is in the arms of the Virgin.

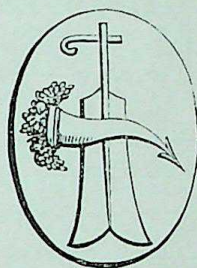
ROYAL BLUE, BLEU DU ROI (*Fr.*) A rich deep blue prepared from smalt, and used for enamel and porcelain painting; it was first introduced in the royal factory at Sèvres, and received its name in compliment to Louis XV. Being a vitreous pigment, it is not eligible for water or oil colours, as it fades in the one process, and blackens in the other.

RUBENS' BROWN. A rich brown pigment, which obtains its name from the patronage bestowed on it by the great Fleming; it is a warmer and more ochreous colour than Vandyke brown.

RUBY. A precious stone varying in colour between a bright scarlet and crimson; hence those tints are known in the arts as *ruby-coloured*. It is a stone next in value and hardness to the diamond, but with the jewellers of the sixteenth century it had a higher value than the diamond; even now a perfect ruby of a deep rich tint, and weighing more than $3\frac{1}{2}$ carats, is more valuable than a diamond of the same weight.

RUDDER. That portion of a vessel which determines its course, and guides it safely. The most ancient vessels were

guided with oars alone, and the original rudder was formed like a large oar; and two were usually placed at the stern of the vessel (one on each side, as exhibited in our cuts pp. 34 and 202). The rudder



was adopted as an emblem of Fortune, and appears crossed by her other attribute, the cornucopia, on a cameo of the Stosch collection, which is here engraved.

RUFF. The large collar, of lace or muslin, worn by both sexes at the end of the sixteenth and beginning of the seventeenth centuries.

RUSSET. A so-called *tertiary* colour, composed of the two secondaries, **VIOLET** and **ORANGE**, in equal strength; or, more correctly, it is a *red-grey*, derived from the mixture of the three primary colours in equal strength, but in unequal proportions, consisting of two parts of **RED** and one part each of blue and yellow, *e. g.* :—

Blue	}	Violet	}	Russet.
Red				
Red	}	Orange		
Yellow				

It may also be regarded as compounded of a primary colour (**RED**) with a secondary, **GREEN**, the primary being in excess. The *opposite* to **RUSSET** is *green-grey*, which consists of two parts blue added to one part each of yellow and orange.*

RUSTIC-WORK. An affected imitation of roughly constructed building or decoration, produced in masonry by leaving the surfaces of stones rough, or columns,

* See the Analytical Table of the principal combinations of the three primitive colours in Hundertpfund's *Art of Painting* restored.

as if partially cut from unhewn stone, with imitation stalactites, &c., cut on it to give it greater quaintness. In wood-work, it is used to designate summer-houses and garden furniture made from rough limbs of trees, and arranged in fanciful forms.

SABBATONS. In *Armour*, a round-toed, armed covering for the feet, worn during part of the sixteenth century.

SABLE. The best kind of brushes are those made from the fur of the sable; they are exceedingly strong and elastic, and give fineness and spirit to the touch of the artist: they are, however, unfortunately the most expensive brushes made.

SABRE. A broad cutting sword with a curved blade, adopted from the artistic nations in the middle ages. (See *SCYMETAR*.)

SACELLUM. (*Lat.*) A small unroofed enclosure containing an altar sacred to a deity. The term is also used to indicate a small monumental chapel within a church, generally taking the form of a square canopied enclosure, with open sides formed by stone screens, the tomb in the centre being used as an altar, and having an altar-screen at its head. Within these chapels, masses were said for the repose of the souls of those buried therein. There are fine examples of such tombs at Boxgrove, Sussex, and in Winchester Cathedral.

SACRAMENTSHAUS. (*Ger.*) A shrine for holding the sacrament, which in German churches is sometimes of a very large and highly decorative order. The finest known is by the famous Peter Fischer, in the Church of St. Sebald, at Nuremberg.

SACRISTY. That apartment in an ecclesiastical edifice in which the vestments and sacerdotal implements are preserved.

SAFFRON. The *zafferano* of the older Italian writers is produced from the flowers of the crocus; it was used as a glazing.

SAGGITTARI. (*Lat.*) The body of archers attached to the Roman army, so termed from the *sagittæ* or arrows they used.

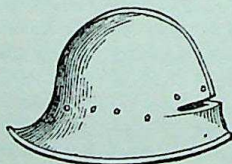
SAGGITTARY. (*Lat.*) The hippocentaur (see that word); a fabulous junction of man and beast armed with bow and arrow (*sagitta*).

SAGUM. While the superior officers of the Roman military wore the *PALUDAMENTUM*, the common soldiers and inferior officers wore the *SAGUM*, a kind of cloak made of wool, open in front, and generally



fastened across the shoulders by a *BROOCH*. The *SAGUM* was the garb of war, as the *TOGA* was that of peace; * it was extensively worn by the northern nations, particularly in Germania and Gaul.

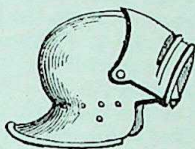
SALADE, SALLET. A light kind of



helmet, introduced during the fifteenth

* The engraving is copied from a Roman statue of a barbaric chieftain in the Louvre; he wears the sagum over his tunic, and also the characteristic brachæ.

century, chiefly for the use of foot-soldiers. Fig. 1 represents a German *salade*, with visor in one piece, to cover the head and



2.

upper part of the face. Fig. 2 has a moveable visor, as worn in the English army, temp. Edward IV. Both are in the armoury at Goodrich Court.

SALAMANDER. A fictitious monster believed to be generated and to exist in flames. It was adopted by Francis I. of France as his badge, and represented as a lizard in the midst of flames.

SALIENT. A term applied by heralds to animals represented as springing or leaping.

SALTIRE. An heraldic bearing like the letter X, or St. Andrew's Cross.

SAMNITES. (*Lat.*) A class of gladiators who wore a close helmet, a shield, and greaves,* and who received that name from the circumstance of their being armed after the manner of the Samnite soldiers.

SANCTUS-BELL. The small bell carried by the acolyte, and rung to call attention to the more solemn parts of the Roman Catholic church service, particularly on the elevation of the Host, and at the conclusion of the ordinary, when the words "Sanctus, Sanctus, Sanctus, Deus Sabaoth" are pronounced by the priest, and from which the bell receives its name. These bells, in common with most other articles of church furniture, occasionally display much enrichment; and, for large cathedrals, they are sometimes so constructed, that three small bells are concealed, to act under one large one, forming a sort of cover, and softening their sound.

SANDAL. A protection for the foot, consisting of a sole, to which thongs are

attached to fasten it round the instep and ankle. They were frequently varied in their detail, and exhibit great differences in their decoration and in the mode of arranging the straps, which were frequently embroidered, and sometimes decorated with gold and jewels. They were simple articles of use, or costly articles of luxury, according to the taste or wealth of the wearer.

SANDARAC. A peculiar resinous substance obtained from the African arbutus (*thuya articulata*) in small cylindrical or spherical tears, of a pale yellow colour, transparent and brittle. It is used in the manufacture of spirit varnishes.

SAND-BAG. A leathern cushion, tightly filled with fine sand, used by en-



gravers to prop their work at a convenient angle, or to give free motion to a plate or woodcut, in engraving curved lines, &c.

SAND-PICTURE. A picture formed by arranging sand of various tints on a glutinous ground, so that the general effect is similar to that of a coloured picture; and the additional effect of embossed surface readily produced by the depth or body of sand laid upon the surface, by which bold relief is obtained. It was practised with considerable success in the last century, and is still occasionally seen in the neighbourhood of coasting districts remarkable for the varied colour of the sand near them—such as Alum Bay, in the Isle of Wight.

SANGUINE. A deep blood colour, prepared from oxide of iron.

SAP-GREEN is formed from the juice of buckthorn berries, which are first fermented in a tub for eight days, and then placed in a press with a small quantity of alum, and concentrated by gentle evaporation; it afterwards is hardened by enclosure in bladders. It is used in water-colour

* As exhibited in our engraving, p. 95, illustrative of the word *CAMPETRE*.

painting, but is of no real value, as better pigments of the same colour can be produced by mixtures of blue and yellow.

SARACENIC. Possessing the characteristic feature of that species of decoration which was introduced into Europe by the Arabs or Saracens. (See **ALHAMBRAIC**.)

SARCOPHAGUS. A tomb in which a burial was made, so called from *σαρκοφαγος* (flesh consuming), because the stone of which they were originally constructed was believed to have that power. This stone was obtained near the city of Troas, and was a sort of pumice-stone, which destroyed all but the teeth of a body placed in it in the course of forty days; an event no doubt accelerated by the use of quicklime. The finest antique sarcophagus is that in the Museum of Sir John Soane, which was brought from Egypt by Belzoni, and is of alabaster, sculptured all over with hieroglyphics. The Roman sarcophagi were frequently sculptured with figures and ornaments of an elaborate kind, and are among the most valued treasures of modern museums.

SARDONYX. A siliceous stone much valued by the nations of antiquity. It derived its name from its resemblance in colour to the flesh under the finger-nail. It was extensively used for gem-engraving, the white and red strata having the effect of a modern cameo.

SATIN. A silk stuff, originally imported from China. It is so manufactured, that it does not exhibit the crossing of the warp and weft in weaving, but has an uniform and highly-glossed surface. It is also thicker than ordinary silk.

SATYRS. Demi-gods resident in woods, and represented as monsters, half men and half goats, in allusion to their libidinous propensities. They have goats' horns also on the head, and are generally represented in bacchic or saturnal orgies. The marks which characterise these creations of the Greek poets (the "good for nothing and wanton satyrs" of Hesiod) are—powerful forms, but not ennobled by gymnastics, or elegantly developed; snub-nosed;

pointed goat-like ears; sometimes also with protuberances on the neck (**LACINIA**), and, in old satyrs, the forepart of the head is bald, the hair bristly, the tail scanty. But sometimes they are of nobler forms.*

SAUNDERS' BLUE. The name sometimes given to ultramarine; a corrupted form of *cendres bleu*, the colour being obtained from calcined lapis lazuli.

SAW. This is an attribute of the apostles St. Simon and St. James the Less.

SCABBARD. The sheath of a sword or dagger, upon which the arts of the goldsmith and jeweller were formerly much employed. Fanciful subjects and mythological stories were frequently embossed on them, and they were occasionally made in the precious metals, and adorned with gems. In the British Museum are preserved some very beautiful designs by Holbein for the scabbards of daggers. Others are engraved by Meyrick and Jubinal.

SCAGLIOLA. (*Ital.*) An imitation marble, first invented by Guido del Conte, at Carpi, in Modena, at the commencement of the seventeenth century. It is formed by a substratum of finely-ground calcined gypsum, mixed with a weak solution of Flanders glue, the surface being studded, while soft, with splinters (*scagliole*) of spar, marble, granite, bits of concrete, coloured gypsum, or veins of clay in a semi-fluid state. The substances employed to colour the spots and patches are the several ochres, boles, terra di Sienna, chrome yellow, &c. The surface of the column is turned smooth upon a lathe, polished with stones of different fineness, and finished with some plaster-pap, to give it lustre. Pillars and other flat surfaces are smoothed by a carpenter's plane, with the chisel finely serrated, and afterwards polished with plaster by friction. The glue is the cause of the gloss, but it renders the surface liable to be injured by its moisture, or even by damp air.

SCALE. Proportion or measurement.

* Vide Müller's *Ancient Art and its Remains*.

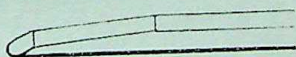
Thus, we say anything is drawn to a scale of *one-third*, when it is *two-thirds* less than the original size, &c.

SCALES, with small figures in them, representing human souls, are held by St. Michael, the Archangel, who weighs men's deeds in life. Sometimes evil actions, covetousness, &c., are delineated by their attributes in one scale, which devils try to pull downward. Scales are also held by the angelic choir of thrones.

SCALPTURA. (*Lat.*) Working in precious stones. The figures are either *depressed* (cut into the material), INTAGLIO, which was chiefly applied to producing seals and MATRICES for coins and medals, or *raised* (CAMEO). The chief object of the first is the *impression* (ECTYPUM), for which were employed transparent stones of uniform or variegated colour—such as agate, chalcedony, cornelian, &c. The chief aim of the latter is *ornament*, and for this purpose were employed variegated stones—such as onyxes, sardonyxes, &c. Careful polishing of all parts of the engraved figures was a great aim of the ancient stone-cutters. Many works, admirable for the extent and difficulty of the workmanship, have been preserved; although none of them belong to the times of a pure taste and a genuine Hellenic exercise of Art.*

SCAPULARY. A narrow piece of stuff worn by certain monastic orders, male and female. It crosses the shoulders (*scapula*), and reaches down to the feet. It is generally white if the dress be dark, and *vice versa*.

SCAUPE. A tool having a semi-circular face, used by engravers to clear



away the spaces between the lines of an engraving, in the manner of a chisel, as represented in our engraving, which delineates the cutting end of the tool of its natural size.

SCARLET, ESCARLET (*Fr.*) A brilliant red colour.

SCENA. (*Gr.*) The scene of the ancient theatre was constructed like a temple, with three gates to admit the actors. The central one was devoted to the use of the most important personages of the play, the side-entrances to inferiors, curtains veiling their approach. According to Vitruvius, there were three kinds of scenes—tragic, comic, and satiric. The tragic was composed of architecture, like the front of a palace or temple; the comic, like an ordinary house, or street of houses; the satiric, of rural buildings and trees. But all such scenes appear to have been regularly built or modelled in the ancient theatre, and not painted on a flat surface, as with ourselves, until after the time of Æschylus. Aristotle attributes their introduction to Sophocles. They were laid down on flat surfaces by perspective lines, imitating reality; and Pliny has enumerated the names of some who were celebrated as proficient in this art.

SCENE-PAINTING. In the early days of the English stage, painted scenes were not displayed before the audience; the actors played on a raised stage projecting into the pit, and a curtain behind allowed them entrance and exit. Sir Philip Sidney has left a quaint description of their mode of describing a change of place in the action of each drama represented. "Now you shall have three ladies walk in to gather flowers, and then we must believe the stage to be a *garden*. By and by, we have news of a shipwreck in the same place, then we are to blame if we accept it not for a *rock*. Upon the back of that, out comes a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a *cave*." Sometimes a board was exhibited, upon which the name of the place was inscribed where the scene was laid; or tapestry formed a somewhat appropriate background to the actors. Early in the seventeenth century, Inigo Jones exhibited at the court masques the first appropriate decorations of the

* Vide Müller's *Ancient Art and its Remains*.

kind in England; and Daniel, the poet, records, that "the machinery, and contrivances, and ornament of the scenes, made the most conspicuous part of the entertainment," when his masque, "The Queen's Wake," was presented in 1610, on the creation of Henry as Prince of Wales. Inigo Jones and Nicholas Lanier, the musician, had great genius for these productions; but the cost was excessive, therefore the public stage could not afford it. In the Puritanic age following, the stage was entirely neglected; and it was not resuscitated till the end of Cromwell's reign, when D'Avenant produced his "Siege of Rhodes," in 1656, "made into a representation by the art of perspective in scenes."

Betterton was the first to improve scenic effects on the stage of the theatre in Dorset Gardens, and the name of one artist—Streater—is recorded as employed at that time. The scenery, however, partook much of the character of that exhibited in the older court masques, and it was of a heavy and elaborate kind, not capable of those quick and striking changes effected upon the modern stage. It was entirely of the nature of what is now termed *set-scenery*, regularly built up by carpenters before the curtain rises, to be taken to pieces again when it falls. Elaborate "machines" for the rise of superhuman personages, or their descent, &c., were also invented; but they were equally cumbrous, and appear to have been chiefly copied from the extravagances of the Versailles court-ballets, as we see them exhibited in prints of the period. The great reformer of the stage in this particular was John Rich, whose taste completely lay in gorgeous pageantry, and who spared no expense in the decoration of Covent Garden, while it was under his management, in the early part of the last century. Frank Hayman, Thomas Dall, John Laguerre, and William Hogarth occasionally painted scenes; and Richards, the original secretary to the Royal Academy, was so successful in the art, that two of them, exhibited in "The

Maid of the Mill," have been perpetuated in line engravings by Rooker. The son of this engraver was one of the most celebrated scene-painters, and his drawings still attest the ability which he could bring to the task. But the greatest name hitherto connected with the art was that of Philip James de Loutherbourg, who was invited by Garrick to preside over the scenic arrangements of his theatre. The first display of the powers of this great landscape-painter was made in Shakspeare's "Winter's Tale," which gave the greatest scope to variety, and in which Loutherbourg introduced a variety of new effects by the aid of transparencies, &c. John Kemble was equally anxious to promote the *mise-en-scène* of the immortal bard, and he engaged William Capon, who had studied under Novosielski, the painter at the opera, to furnish him with accurate scenery for Shakspeare's historic plays, a task his knowledge as an antiquarian draftsman enabled him to effect most admirably; his architectural designs of old English street-scenery, some of which still exist,* are remarkable for the minute truthfulness with which they resuscitated old England. Robert Dighton and Charles Dibdin also practised the art in London; and Patrick Nasmyth in the north, many of whose scenes were admirable works of Art. The living artists, Stanfield and David Roberts, commenced their career as scene-painters; and the admirable way in which the former enriched "Acis and Galatea," but a few years since, by the aid of his magic pencil, cannot be forgotten by any who saw his scenery. Grieve and Phillips, who have since devoted themselves to panoramic painting, did great things previously for the stage; but the greatest painter it at present possesses is William Beverley, many of whose scenes are as perfect pictures as any hung on the walls of a nobleman's gallery.

It is an art which, unfortunately, is

* The Editor of the present work possesses two, which fully bear out all that is here said.

too short-lived in its nature to be remembered long; and its best products are often destined to be painted out, to make way for another subject, before many weeks be passed; still it is one which requires a large share of general knowledge, as well as artistic ability. He must realise the various natural features of the countries in which the action of a drama lies, as well as the peculiarities of its buildings, from the palace to the hovel; he has also to contend with peculiar difficulties of light and colour consequent from the artificial construction of the stage, as well as the combinations of such unnatural things as *wings*, *sky-borders*, and other accessories. Few among those who enter a theatre to be amused, pause to consider how much thought has been employed to render their instruction so effective; still fewer appreciate the labour and research necessary to truly make the stage the mirror of life in past and present time; but this has been done on the modern stage very frequently in a wonderful manner.

SCENOGRAPHY. (*Gr.*) The art of representing any building or object entire as it stands.

SCEPTRE, SKEPTRON (*Gr.*) An emblem of sovereignty and dignity. Originally a staff or walking-stick, it afterwards became a weapon of defence and assault; and the privilege of habitually carrying it was indicative of power and station; it belonged more especially to kings and leaders; but it was also borne by priests, seers, heralds, and judges. Those who bore the sceptre swore solemnly by it, taking it in the right hand, and raising it to heaven. At an early period it assumed the form of a truncheon, made of ivory or the precious metals, pierced with golden or silver studs, and encircled with gems. The ivory sceptre of the kings of Rome was surmounted by an eagle. It was an attribute of Jupiter and Juno as sovereigns of the gods.

SCHEELE'S GREEN. (See **EMERALD GREEN.**)

SCHMELZE-GLASS. A peculiar

ornamental manufacture invented by the ancient Venetians, and formed by fusing coloured glass until the mass assumed the appearance of jasper, cornelian, and other rare stones.

SCHOOLS OF ART. Certain modes of drawing and painting, followed by pupils of a great master, have led to the foundation of well-defined "schools" of painters, since the revival of the Art among the Byzantine and Tuscan painters of the thirteenth and fourteenth centuries, which diverged into the Florentine and Genoese schools (Cimabue and Giotto taking the head of the former), and the schools of Umbria and Bologna. The fifteenth century was the great period of artistic development, whence we may trace modern excellence, commencing with the **FLORENTINE SCHOOL**, at the head of which were Fiesole and Masaccio. This school diverged into the different styles, consisting of—1. Such as studied exact natural truth, and whose first exponent was Ghirlandajo; 2. Such as combined therewith a species of poetic treatment, as Fra Filippo Lippi, Sandro Botticelli, and Berrozzo Gozzoli; 3. Such as adopted a sculpturesque treatment of the figure, as seen in works of Andrea del Castagno, Antonio Pollajuolo, and Andrea Veroccio. During the first half of the sixteenth century, this school was adorned by the genius of Leonardo da Vinci and Michael Angelo.

THE ROMAN SCHOOL (into which that of Bologna Romagna merged) is the most important for its solid and legitimate effect; a result which may be attributed to the purity of study and delicacy of feeling engendered by its great head, Raffaele Sanzio d'Urbino, followed out by Giulio Romano, Mazzolina di Ferrara, Zuccherro, Baroccio, Carlo Marratti, and others.

THE VENETIAN SCHOOL gloried in its colour, and the magic pencil of Titian gave it a position which Giorgione and Sebastian del Piobino had but prepared it for. The pupils and successors of him who "dipped his pencil in the rainbow," viz. Bonifazio, Bordone, Tintoretto, Paul

Veronese, Bassano, Garofalo, and others, followed in his footsteps, and gave this school a European renown.

THE LOMBARD SCHOOL, also known as that of the *Electics*, was established by the Caracci, the principles of which have been explained by Agostino in a sonnet of his own composing, which may be thus translated:—"Adopt the *design* of the Roman, with the *colour* of the Lombard school, adding the *motion* and *shade* of that of Venice. Join the just *symmetry* of Raphael with the *power* of Michael Angelo, the *purity* of Correggio, the *truth* of Titian, the *decorum* and *solidity* of Tebaldi, the learned *invention* of Primaticcio, and a little of Parmigiano's *grace*." To this school belong Correggio and Parmigiano, and such were the painters from whom the Carracci were induced to select the qualities of their Eclectic style; "for Agostino and Annibale were, at the commencement of their career, unacquainted with the works of the originators of the beauties which they professed to imitate. Before opening their celebrated school, however, they visited Parma and Venice, and became familiar with the works of Correggio and Titian; but it was only mediately, through the works of the masters above mentioned, that they could demonstrate their principles to their scholars. The St. Cecilia of Raphael was not, and could not have been, taken as a standard of the style of that great master. Lodovico is the real founder of the Bolognese school; he was the guide and instructor of his cousins, who were some years his juniors."* Their style of proceeding in "making up" a painter according to their own recipe above given, has been severely commented on by Fuseli in his eleventh lecture. Certainly with the age of the Macchinisti began the decadence of that great and pure Art revived again by the genius of Raphael; and a meretricious and untrue style, in which the dictum of a school took the place of the teachings of

nature, and led to the adoption of individual whims, which, following so rapidly one upon another, caused the school to sink from Guido Rheni, and Guercino, to Giardano. Nicholas Poussin endeavoured to prop its fall by a reversion to the purer principles of classic Art; but neither his genius, nor that of the men who had ranked themselves as opposers of the school under the name of *Naturalisti*, could prevent the decay of Italian Art. "This decline resulted with many painters from a light and pleasing, but superficial invention, accompanied by a corresponding skilful, but decorative treatment; in others, it proceeded from a close but spiritless adherence to a set of obsolete rules, which destroyed the peculiarity of individuals as well as of schools. With few exceptions, sound technical science, as the basis of manipulation in painting, was lost."*

THE GERMAN SCHOOL may be said to have originated with the versatile genius of Albert Durer, and was followed by Lucas van Leyden, Holbein, Netscher, Mengs, &c. It was remarkable for a strict adherence to nature, and for much power of drawing qualifications, which still remain the chief characteristics of its modern disciples, under Cornelius, Kaulbach, and Overbeck.

THE FLEMISH SCHOOL combines with the German after the middle of the sixteenth century. Its early history begins with the Van Eycks, who have given to the world a school of their own in Roger of Bruges, Hans Hemling, Jan Mabuse, and Quintyn Matrys. Its great glories centre in Rubens and Vandyke; their works are remarkable for brilliance of colour, exactness of drawing, and great command of chiaro-oscuro: but Rubens wants grace; and in founding his style on nature, relying on his power of exhibiting her as he saw her, he frequently lacks dignity. Teniers is one of its chief ornaments, though he very frequently lost his proper position in the lowliness of his subjects. Steinwick, Spranger, Snyders,

* R. H. Wornum's *Epochs of Painting Characterised*.

* Dr. Waagen.

Niefs, &c., may be particularised as among the remarkable men of a school which may be considered as the legitimate descendant of the Venetian school of colourists.

THE DUTCH SCHOOL is even lower in refinement; but the great genius displayed by its principal painter, Rembrandt, elevated it into importance. His marvellous power over light and shade was what the world had never before seen, and it has died with him who first exhibited it. It was too much the fault of this school to select the vulgarest scenes of life for the employment of the pencil; thus we find great power of drawing, colouring, and a perfect mastery of the mechanism of Art, combined with high artistic feeling, devoted to some unworthy subject, which no genius can redeem, and which but excites a feeling of regret to see talent so misdirected. Ostade, Gerard Dow, the two Breughels, Karel du Jardin, Pieter Laer (called Bamboccio), Jan Lingelbach, Nicolas Maas, Gabriel Metz, Frans van Mieris, Eglon van der Neer, Gaspar Netscher, Cornelius Poolemburg, Paul Potter, Godfried Schalken, Pieter van Slingeland, Jan Steen, Gerard Terburg, and Philip Wouwerman, may be named as the principal exponents of the power of this school. Of the landscape and marine painters of the same period, the following were the principal:—Ludolph Bakhuizen, Nicolas Berghem, Jan and Andries Both, Albert Cuyp, Simon van der Does, Jan van Goyen, Aart van der Neer, Jacob Ruysdael, Mindert Hobbema, Herman Swanevelde, Adam Pynaeker, Adrian and the two Williams Vande Velde, and Antony Waterloo. Of architectural painters:—G. Hockgeest, Jan van der Heyden, Pieter Neefs, Hendrik van Vliet, and Hendrik van Steenwyck. Of painters of birds, still life, fruit, flowers, &c., the following:—Jan Davidsz de Heem, Melchior de Hondecoeter, Jan van Huysum, Rachel Ruysch, Jan Weenix, Jan Wynnants, Adrian van Utrecht, and Wilhelm Kalf.*

* Kalf's pictures of fruit, glass, plate, &c., are

THE SPANISH SCHOOL, while it possesses great power, has for its characteristic a certain gloom and wildness belonging to the national mind. This peculiar school of painting appears to have been one of the more recently established of the modern schools of Europe; in its prevailing characteristics it exhibits a close connection with some of the schools of Italy, especially those of Venice and Naples, though its earlier development seems to have been due to the immigration of Flemish artists into Spain. The principal works undertaken in Spain date from the time of Philip II.; they were chiefly executed by Italians, and the principal Spanish painters studied in Italy. Titian spent a few years in Spain in the reign of Charles V.; but the works he executed were oil pictures, and chiefly easel-pieces, which, though guides in colouring to the Spanish painters, were less the models of the great masters of Spain than those executed in Philip's time. The painters of Spain have been classified into three principal schools, but these divisions are as much local as characteristic; they are those of Valencia, Madrid, and Seville. The following are the principal masters of these several schools, with the names of the places where they chiefly resided and worked, arranged chronologically, from the sixteenth century inclusive:—Of the sixteenth: Antonio del Rincon, Toledo; Alonso Beruguete, Castille and Toledo; Luis de Vargas, Seville; Alonzo Sanchez Coello, Madrid; Luis de Morales, el Divino, Badajoz; Dominico Theotocopuli, el Greco, Toledo; Vicente Joanes, Valencia; Miguel Barrosa, Escorial and Toledo; and Alonzo Vazquez, Seville. Of the seventeenth century: Pablo de Cespedes, Cordova and Seville; Juan de las Roelas, Seville; Francisco de Ribalta, Valencia; Juan del Castillo, Seville; Francisco Pacheco, Seville; Alonso Cano, Andalusia and Madrid; Antonio de Pereda, Madrid; Diego Velaz-

perfectly wonderful; Van Utrecht was, perhaps, the best of all the Dutch painters of game, dead birds, &c.

quez, Madrid; Juan de Pereja, Madrid; Francisco Zurbaran, Seville and Madrid; Francisco Rizi, Madrid; Claudio Coello, Madrid and Zaragoza; Juan de Valdes Leal, Madrid; Antonio Palomino y Velasco (the Spanish Vasari), Cordova; Bartolomé Estéban Murillo, Seville; and Francisco de Herrera, el Mozo (the young), Madrid and Seville. This list comprises all the great painters of Spain; there were no very distinguished Spanish masters in the eighteenth century. The following are the most distinguished of those above mentioned:—Antonio del Rincon, Luis de Vargas, Morales, Joanes, Céspedes, Roelas, Ribalta, Pacheco, Alonso Cano, Velazquez, Zurbaran, and Murillo.*

THE FRENCH SCHOOL of painting was, until the latter part of the eighteenth century, in all respects a branch of the schools of Italy. The earliest mature development dates from the reign of Francis I., who employed many distinguished Italian artists in France; and what is termed the French school arose from the examples left by these Italians at Fontainebleau. The masters who engrafted the Italian principles of Art among the French were Il Rosso, Primaticcio, and Niccolo dell' Abate. The earliest French painters of distinction, and the only two who cannot be said to belong to this Italianised school of the sixteenth century, were Jean Cousin and François Clouet, called Jeannet, who belonged to what is termed the Gothic school, and painted in the manner of the Italian *quattro-centisti*. The three greatest names in French Art are Claude Lorraine, Nicholas Poussin, and Anthony Watteau. Le Brun, Le Sueur, Dufresney, Jouvenet, and others, can but be considered as the people of a transition period, whose works picture the taste of an age, rather than the exposition of true Art. It was with J. L. David that a new era commenced in Art, which may possibly have been generated by the revived classicalities of a revolutionary mania which convulsed

France. The Greek ideal of a monumental kind was adopted by him for historic painting, and has been happily characterised as "a morbid imitation of the antique." He was followed in his stiff insipidities by Gros, Girodet, and Guérin; but nature again appealed to the world in the work of Guérin's celebrated pupil, Géricault, whose "Wreck of the Medusa" appalled by its truth to nature and power in Art. Leopold Robert followed in the same track, and produced some remarkable and life-like scenes. Paul Delaroche took up his wondrous pencil, to delineate history with the power of a genius and the truthfulness of a historian, and nature again appeared on the walls of the French exhibition-rooms. No painters excel the modern French school in history; but in landscape they are inferior to those of England and Belgium.

THE ENGLISH SCHOOL is the youngest of the cycle of Arts; but its youthful vigour has given it a wondrous position in a comparatively short time. The first great native genius, who neither copied in a school, nor followed its rules—who struck out his own path, in which he has hitherto been alone, and whose thoughts, subjects, and sympathies were all essentially English—was William Hogarth. "Hogarth," says Walpole, "had no model to follow and improve upon. He created his art, and used colours instead of language. His place is between the Italians, whom we consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature."* Hogarth's was the period of the revival of painting in England in every department of the art; the hitherto brightest names in the annals of English painting were his contemporaries—Sir Joshua Reynolds, Gainsborough, Wilson, West, Romney, Cotes, Cosway,

* The best exponent of Hogarth is Charles Lamb, who has written a most admirable essay on his genius, for which he was the first to assert a high claim; since followed by Leslie, in his lectures before the Royal Academy.

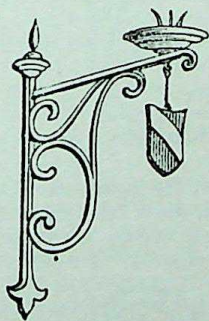
* R. N. Wornum's *Epochs of Painting*.

Barry, and Mortimer; to whom may be added the foreigners—De Louthembourg, Zoffany, Cipriani, Moser, and Fuseli, all domiciliated in England. Toward the end of the century, the most conspicuous masters in the department of history were—Opie, Northcote, Westall, Copley, Harlow, Hilton, &c.; in portrait—Sir T. Lawrence, Hoppner, Jackson, and Raeburn; in *genre*—Wilkie, Bird, Smirke, and Newton; and in landscape—Constable, Callcott, and Collins. We must refer to our account of the VERNON GALLERY for such other names as belong to modern English Art, and which have given a position to our native school for the first time—a position now duly acknowledged by those who surround us.

SCHWEINFURTH'S GREEN. A brilliant sea-green colour, prepared by boiling together solutions of arsenious acid and acetate of copper, adding its own weight and quantity of water, and allowing the whole to rest for a few days.

SCIAGRAPHY (*Gr.*, *skia*, a shadow, and *grapho*, to delineate). The draught of a building, displaying its plan and general arrangements.

SCONCE. A candlestick, which usually takes the form of a projecting, bracketted support, in wood or metal, and is affixed to



a wall. They originated in the fifteenth century, and were generally of enriched design, exhibiting much ingenuity in conception and taste in execution, particularly

such as were manufactured in Flanders and Germany, one of which we engrave, from a print by Hans Burgmair, 1511. In the succeeding century, a variety of fanciful forms were chosen, a very popular one being a human arm to the elbow, which projected from the wall, and grasped the socket for the candle. Large plates of metal, embossed and engraved, were fastened to the walls as a foundation or support for these sconces.

SCOURGE. This implement is placed in the hand of St. Ambrose, St. Anthony, Boniface, Guthlac, &c., to signify their love of mortifying themselves.

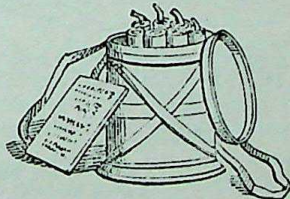
SCRAPER. A tool with a triune blade, each edge of which is sharpened, to remove



the burr or ridge which rises on a copper-plate by the use of the graver or dry point. It is necessary that it be sharpened with great care, or in removing the burr it scratches the surface of the plate.

SCREEN. An open partition between the nave and choir, to divide the officiating priests from the congregation. Such screens were generally highly enriched by carving and gilding, and the lower panels decorated with painting. Above their summit the rood was placed. (See **ROOD-SCREEN**.)

SCRINIUM. The wooden boxes, with movable covers, used by the ancients for keeping their books (or rather written rolls). They were cylindrical, and some-



times secured by a lock. Their form was exceedingly convenient for holding such documents, which were labelled above, for easy reference, as exhibited in our cut,

from a painting at Pompeii. Straps were sometimes appended to them, for convenience of removal, particularly by scholars.

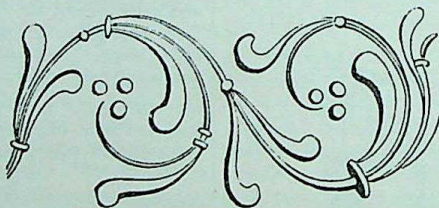
SCROLL. A decorative ornament, in use from the earliest period. Its simple convolution is visible in Egyptian works of Art, but is first decidedly pronounced on the vases of the ancient Greeks. The quaint

and peculiar characteristics of its occasional forms may be seen to advantage in our first example, selected from a painted frieze, which ornamented the Baths, at Pompeii, where Greek taste, rather than Roman, prevailed. The elegant curve of an antique vase has here been used as the foundation of the ornament adopted, which is alto-



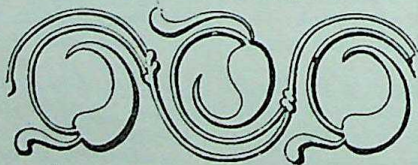
gether of a fanciful character. Our illustration of the word **ROMANESQUE** exhibits another fanciful combination. The Roman wall-painters appear to have taken much pleasure in giving the rein to fancy when working for internal decoration; and the resuscitation of some of their works led to the arabesques which Raffaele adopted,

and which gave a new impetus to the decorative Arts in the fifteenth century. The forms in nature were seldom faithfully copied, but were adapted by the Roman artists to the style of the object to which they were applied. Thus, the scroll here copied, and which occurs upon a piece of pottery, is evidently based on the study



of a creeping plant; the leaf, the tendrils, and the berry may still be detected, but are so much disguised by the mannerism of peculiar taste, that their prototype could

not easily be decided on. This is not, however, always the case; as we not unfrequently find the ivy, hawthorn, oak, laurel, palm, and other leaves combined

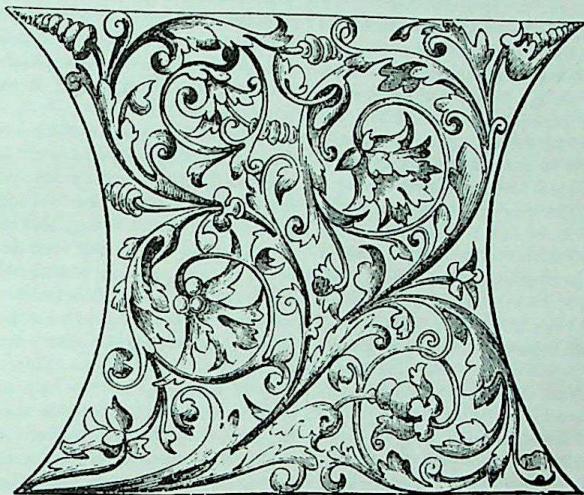


with singular fluency and care upon cups and vases intended for the commonest

uses. The seed-vessels of plants are also occasionally adopted, as in our third ex-

ample, also copied from one of these ordinary vessels of the red coralline pottery, known as "Samian-ware," and which were abundantly used by the Romans, at home and abroad; as there is scarcely a

place in which their location is distinctly established without fragments of this popular ware being exhumed by investigators. With the period of the Renaissance, the classic scroll-ornament was revived;



but it was characterised by florid elaboration, as seen in our last example, from a piece of majolica, or Raffaele-ware.

SCULPTOR. An artist who works in stone or metal, or who produces any art-manufacture by the aid of the chisel.

SCULPTURE. The art of the sculptor was the glory of the ancients, as that of the painter is of the moderns. In Greek and Roman statuary, we possess the highest examples of the art; and to them the modern sculptor directs his study, and from them obtains his laws. We do not possess, in an equal degree, the power of judging of the paintings of antiquity; but the stories related by antique authors, though somewhat hyperbolic, lead us to imagine that they must have possessed extraordinary capabilities. The nature of this class of Art, as they practised it, naturally led to the loss of examples by which to test the justice of the encomiums passed upon them; but the sculptor's art has survived the

wreck of ages, and in the Elgin Marbles, the "Venus de Medici," "Apollo Belvidere," "Farnese Hercules," and abundant other examples, we can still criticise most minutely the labours of the great artists of antiquity. Seldom indeed can the taste of any age be subjected to so rigid a test, and come from the ordeal unscathed; but Greek Art can submit to it with the calm dignity of an almost superhuman power, and end not only victorious, but as a law-giver to all; for amid all changes of time and circumstance, the pure, the true, and the grand qualities which display themselves throughout their works, are as welcome now as they were in the age of Pericles, and meet with the same response among the moderns as they did with the ancients. To fully comprehend the wondrous position attained in Art by this early nation, it is necessary to feel how deeply they revered the science and its professors. We have already noted their intense feeling for the beautiful (see

p. 48). "A religion in which the life of deity is blended with that which exists in nature, and finds its consummation in man (as the Greek religion did), is doubtless favourable to the plastic Art." * In looking upon the works of Phidias, his countrymen beheld the Olympian Jove, or their protectress, Minerva, not as an image, but as a reality; they felt themselves in the divine presence. "To see them was a *nepenthēs*; not to see them before death, was almost as great a calamity as to die uninitiated into the sacred mysteries." †

When a sculptor wished to model the Divine upon the highest human form, the youths and maidens of the noblest families would cheerfully become his models, that he might, by a selection of the most finely developed limbs, achieve the delineation of a more than human excellence. So greatly were the Greeks imbued with this love of graceful form, that "contests of beauty" were occasionally held. Amid such a people, so devoted to Art, it is less surprising to find its triumph. No nation, during the two thousand years which have since then elapsed, have bestowed such an attention upon it, nor is it likely ever again to take so full a possession of the mind of a nation as it did among the Greeks. Rome, with all its glory and its power, could not originate similar works; the thoughts of that people were of a more practical character—love of power, war, conquest, commerce, combined to divert their attention, and to occupy their best energies. To them Art was an accessory rather than a necessity; it was employed to adorn their mansions, or eternalise the memory of their power and victories—to glorify themselves, rather than to be a worshipped thing among them. In this feeling the moderns have too rigidly followed their mental guidance. The great distinction between the ancients and moderns, in their taste for Art, depends greatly on the want of the religious fervour the former people

connected therewith. With them, a statue was not only a thing of beauty, but a sacred impersonation. What its effect upon their minds must have been we may judge by what is still felt in Catholic countries for some figure of a saint, or some picture of a sacred event, which may be looked upon with a deep reverence for some pious reason, although, as a work of Art, it may be below mediocrity.

The night of barbarism which succeeded the fall of Rome brought with it rude attempts in Art, to satisfy that constant craving of the human mind for positive representation, though it resembled the work of infancy—a lower grade even than that of the crippled sculpture of ancient Egypt. In the grotesque works of the tenth century, we look but on the struggles of men desirous of exhibiting that which they had no power to create aright. Their labour may be considered in the light of progressive experiments towards sculpture, rather than the art itself. There is, however, at times, a rude power and barbaric dignity about these works, rather the result of observation than innate strength. To coarsely delineate realities, rather than shadow forth imaginings, was their province. Hence statuary was, as near as they could make it, an impersonation of life; hence the painting and gilding with which they were decorated were necessary adjuncts for the production of a certain effect, limited to a transcript of nature. This practice of painting statues was common during the middle ages. The document recording the wax vehicle or varnish, called *cera colla*, furnished to Andrea Pisano for painting and varnishing a marble statue over the principal door in the façade of the Cathedral of Orvieto, has been mentioned by Sir C. Eastlake.* This practice is alluded to more than once in the MS. of Le Begue, and in the *Tabula Imperfecta* is a reference to some directions, contained in Theophilus, for painting round images (*imagines rotunde*) and other

* Müller's *Ancient Art and its Remains*.

† Falkener's *Museum of Classical Antiquities*, vol. I.

* *Materials for a History of Oil Painting*, p. 170.

sculptured articles which are not covered with leather, cloth, or parchment. The most remarkable example probably now in existence is the union of painting with statuary in the baptistry, near the Cathedral of Novara. The building is circular, and supported by a series of columns; the recesses between the columns contain the events of the Passion. The figures, in plastic work, are as large as life, coloured, and, in some cases, the resemblance to life is completed by the addition of real hair. The wall behind the figures, which is painted in fresco, serves as a background to all of them; and the light, aerial tone of the painting contributes much to the effect of the figures.

The custom of painting statues extended also to the colouring with a kind of enamel of figures and bassi-relievi in terra-cotta; and the numerous specimens of this kind of decoration which still remain, prove the estimation in which this art was once held. The most distinguished artist in this style was Luca della Robbia, to whom many of its improvements are ascribed.

In Spain, the art of colouring wooden statues was continued to a comparatively late period. Pacheco gives instructions for painting statues; and it appears that he did not disdain to practise the art himself, and that he even claimed the honour of having introduced a better style of painting sculpture. Alonzo Cano and Montanes are said to have frequently stipulated, that none but themselves should paint the images which they had carved.*

This practice of colouring statuary may find its parallel with the Greeks, but it can scarcely be considered as belonging to the best period of their Art. It is an usage which has excited much attention and controversy among Art-critics, particularly in Germany. The opinion of its friends may be thus stated in Pugin's words:—"An image is intended to represent reality, and should consequently resemble it in colour as well as form; and the dislike that many per-

sons of the present day feel to this sort of decoration arises more from prejudice than any sound or consistent reasons."

From the latter part of the twelfth to the beginning of the fifteenth century, the art of sculpture was most flourishing; the immense cathedrals that were erected during that period were covered with exquisite imagery, executed with wonderful skill. A great degree of grace is visible in many of these works, and a strong religious fervour is apparent in the artist, similar to that visible in the works of Giotto and Fra Angelico. For delicacy of expression and simple beauty, many of these old works may be cited most favourably, in spite of a certain quaintness of treatment which belongs to a school or a period, like the archaisms of ancient Greece. They have received their meed of praise from one of the greatest English sculptors, whose mind was most thoroughly imbued with the beauty of classic Art. At the close of the fifteenth century, a great change for the worse is to be remarked in sacred imagery, much of that executed in England verging on the grotesque. The school founded by Michael Angelo and Bandinelli merged through Torrigiano into a decorative style, rather adapted for adjunctive sculpture in a palace, or for ornament, rather than for pure figure-sculpture, which is the great end of the Art. Bernini, at the early part of the seventeenth century, commenced his career with a considerable feeling for the sister art of painting; and he introduced a meretricious style, imitative in a considerable degree of the flow of drapery and play of light and shade belonging rather to painting than sculpture. The novelty was followed by many sculptors of less genius, and hence a decadence of a somewhat rapid kind succeeded to his period; and it was not until the resuscitation of true taste, by a proper study of the antique, and such a return to its guiding principles as was made by Raffaele and Michael Angelo, that we have been enabled to place modern sculpture in its present high position. The

* Mrs. Merrifield's introduction to *Original Treatises on the Art of Painting*.

impulse given among ourselves, by the importation of the Elgin Marbles, and their true analysis by such master-minds as Flaxman and Canova, have pointed out the right path of study. Germany and England hold now a proud pre-eminence in modern sculpture; and though the patrons in our own country are still insufficiently instructed to fully appreciate its claims, such names as Baily, Foley, and MacDowell, obtain a European reverence equal to that bestowed on Flaxman, who is even now better known and revered in other countries than England, though that is honoured by his birth.

SCULPTURESQUE denotes high relief, possessing the character of sculpture.

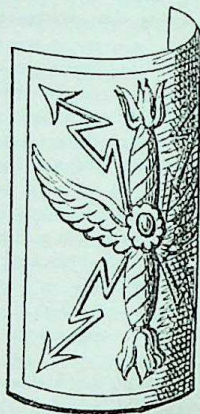
SCUMBLLED. Tints blended together.

SCUMBLING. A mode of obtaining a softened effect in painting, by blending tints with a neutral colour of a semi-transparent character, forming a sort of glazing when lightly rubbed with a nearly dry brush over that portion of a picture which is too bright in colour, or which requires harmonising; but, unlike regular glazing, it does not entirely, but only partially cover the ground-tint, the brush never being used charged with colour, and thus by its partial dryness depositing minute granular portions of colour over the surface. In chalk and pencil drawing, it is produced by lightly rubbing the blunt point of the chalk over the surface, or spreading the harder lines by the aid of the stump, which produces a peculiarly soft effect. It is, however, used sometimes to an objectionable extent, and may frequently have the ill effect of destroying clearness of tint and decision of drawing.

SCUTCHEON. The shield of a knight, or his armorial bearings. (See **ESCUTCHEON**.)

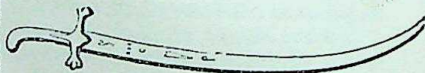
SCUTUM. A Roman shield, worn by their heavy-armed infantry. It was painted with emblematic figures, or decorated by embossed work; and, in attacks on fortifications, each soldier raised it above his head, and closing together formed a compact covering. Instead of being round,

like the Greek **CLYPEUS**, it was oblong, rectangular, and shaped somewhat like the

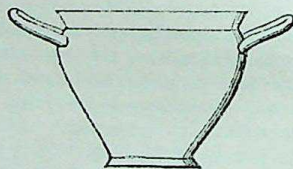


human body. It was made of wicker or of wood, covered with a raw hide fastened with a metal rim.*

SCYMETAR. A sharp-cutting sword, with a curved blade, chiefly used by the Asiatics.



SCYPHUS. A capacious drinking-cup, used by the lower orders of the ancient



Etrurians and Greeks. Dennis says,† "it was the cup of Hercules, as the cantharus was that of Bacchus." It has often a pointed bottom, so that it has to be inverted when laid down.

SEAL. A matrix capable of imparting a raised impression to anything upon which it is pressed. Seal-rings are of

* See cut to **CAMPESTRE**. Our engraving represents one from Trajan's column.

† *Cities and Cemeteries of Etruria.*

the greatest antiquity, and were used in lieu of the modern autograph, as they still are in the East. In recent times, the impression in wax of an official seal is the mark of the genuine legality of a document. Seals may be divided into 1. *Papal*, having heads of Sts. Peter and Paul on one side, and the name of the Pope on the other; 2. *Regal*, containing royal titles, and generally figures of the sovereign, on the throne, or armed for the field; 3. *Baronial*, appended to documents by the nobility, and imitative of the regal; 4. *Monastic*, in which we include all such as were generally affixed to documents connected with the church, and upon which were commonly represented the saints to which each was dedicated; 5. *Municipal*, used by the citizens in their legal transactions; 6. *Personal*, affixed to documents, and sometimes taking the place of the sign-manual; such seals always bearing the name of the party, and generally his arms, rebus, or badge; 7. *Mercantile*, affixed to bales of goods, &c., as the mark of genuine merchandize.*

SEAL-ENGRAVING. An art of great antiquity, and practised by the ancients with wondrous success. In our article on **GEM-ENGRAVING**, we have briefly alluded to some fine examples of this work in ancient and modern times. We may here simply allude to the apparatus in general use by the workman, and which consists of a lathe turned by a treddle, and moving a small horizontal steel cylinder, into which the tools are inserted, allowing them to revolve against the gem, which is held by the hand of the workman close to each point, cutting the surface by the aid of diamond-powder made into a paste with olive-oil. The tools are very simple, and adapted to pro-

duce the kind of abrasion wished for by the artist. When thus engraved, the surface is polished with boxwood tools and rotten-stone. The ancient gems are remarkable for a higher and finer polish than is possessed by the generality of modern works, as well as for a more vigorous and sculpturesque effect.

SEA-MONSTERS are sometimes represented in coat-armour; they are the absurd inventions of heralds, but are seriously used by them for the distinctive bearings of families, thus they have a **SEA-DOG** with the body of a talbot covered with scales, and a beaver's tail; a **SEA-HORSE** with webbed feet and the tail of a fish;* and the **SEA-LION** exhibiting a similar combination.

SEA-PIECE. A marine view; a sea-fight.

SEBASTIAN, ST., A.D. 288. He was a soldier in the Roman army, and martyred under Diocletian. He was first tied to a tree to be shot to death by arrows, and was left for dead, but recovered by the assistance of his friends, but was again seized and beaten to death by clubs. He is generally depicted by artists as bound to a tree, nearly naked, and pierced with many arrows, but sometimes he is represented with the arrows in his hand as an attribute, or offering them to heaven on one knee.

SECCO. (*Ital.*) Fresco painting "in secco" is that kind which absorbs the colours into the plaster, and gives them a dry, sunken appearance.

SECONDARY COLOURS. Any two of the *primary* colours when united in equal proportions yield *secondary* colours. Blue and yellow produce **GREEN**; blue and red, **VIOLET**; and yellow and red, **ORANGE**; if, however, either primary is in excess, a *grey* tone is produced, partaking of the quality of that primary; thus, blue added in excess to orange yields *blue-grey* or **OLIVE**; red added to green produces *red-grey* or **RUSSET**; yellow added to violet

* Of this latter kind, examples occur as ancient as the time of the Romans, and have been found in London. We are indebted to the acumen of Mr. Roach Smith for this curious discovery, which he first published in his *Collectanea Antiqua*, where, indeed, many new facts now universally received in antiquarian science were first promulgated, the result of that careful analysis and sound deduction which characterise this antiquary's labours.

* The antique hippocampus, p. 237, may be the origin of this creature, which only differs in having hoofs instead of webbed feet.

produces *yellow-grey* or CITRINE. The same result ensues when two secondaries are mixed in equal strength; thus, OLIVE results from the union of green and violet; RUSSET, from orange and violet; CITRINE, from orange and green. The opposites of the secondary colours are the primaries absent from their composition; thus, BLUE is the opposite of ORANGE (red and yellow); RED is the opposite of GREEN (blue and yellow); and YELLOW is the opposite of VIOLET (red and blue). When a secondary is mixed with its opposite primary, a total extinction of colour ensues, and a lifeless grey or black is the result; but when two secondaries are mixed together, one primary is present in double strength; *e.g.* violet and orange—violet consists of blue and red, orange of yellow and red; therefore red exists in them twice as strong as the power of each of the other primary colours in itself alone, so that they cannot neutralise each other, but only form *half-tones* or TERTIARIES.

SECONDARY TINTS are those of a subdued kind, such as greys, &c. Applied to *style*, the phrase denotes medium ability.

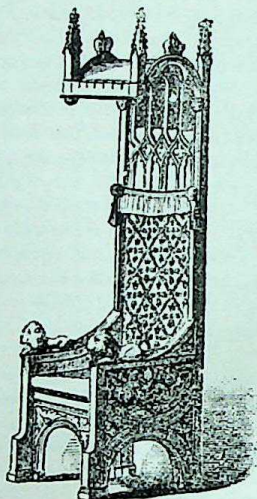
SECOND DISTANCE. That part of a picture between the foreground and background.

SECTION. A vertical plan of a building, showing the construction of the interior, the thickness of the walls, comparative height of rooms, and general disposition of the whole, which appears as if cut through its centre.

SECTOR. A mathematical instrument so marked with lines of sines, tangents, secants, chords, &c., as to adapt itself to all radii and scales.

SEDILIA. (*Lat.*) The rows of seats in a Roman amphitheatre. The chairs used in houses. The term is now usually restricted to the stone seats on the south side of the altar in Catholic churches, and which are used by the priest, deacon, and sub-deacon in the intervals of the church service; hence they are usually found in triplicates; or if one only is seen, it indicates that the priest alone was thus accom-

modated, and the church living too poor for any assistants. In wealthy districts and large cathedrals a row of such seats is provided for the clergy, and they are



occasionally canopied and enriched with sculpture. The sedilia of the middle ages, if designed for important uses, were generally highly enriched with painting and gilding, particularly such as were designed for high clerical dignitaries. We engrave a beautiful example of the fifteenth century, which was made for the use of the burgo-master in the old town hall at Erfurt.

SÉMÉ. An heraldic term applied to a shield covered with small charges over its entire surface, in the manner of the old banner of France engraved p. 193.

SEMICIRCLE. A circle divided into two equal parts through its diameter; a half-circle.

SENTIMENT. The leading idea which has governed the general conception of a work of Art, or which makes itself visible to the eye and mind of the spectator through the work of the artist. "In determining the merit of a work of Art, perception will often be just where laws are of no avail. Though there are conditional, there are perhaps no positive laws

of criticism in Art; every work must be considered with reference to the motive or end designed to be attained; whether that of mere illusion or imitation, or the excitement of another or several of the sensations of which the mind is susceptible. This brings us to the consideration of two distinct developments of painting—imitation with, and imitation without an ulterior object—the sensuous and the sentimental, for the purely sensuous is closely allied to the sphere of mere imitation as an end. The sensuous as an *end* is a form for the perfect development of imitation, as a *means* it is the most powerful element of Art. A distinction between imitation and the object of imitation is obvious: these two departments as evidently require the exertion of two distinct faculties of the mind—one, the perception of visible forms; the other, a knowledge of their normal and incidental appearances, and the appreciation of their uses. This may be illustrated by the various appearances incident to the various passions; and thus, in the representation of any particular passion or sentiment, a work of Art must be imperfect unless its cause and effect are adequately understood by the artist. These two departments of painting may be respectively termed the imitative-formative, and the imaginative; and there is a degree of their combination which, when regulated by a just refinement of feeling, must constitute the perfection of Art.”*

SEPIA. A pigment obtained from the cuttle-fish, used in water-colour painting. It is of a fine warm, brown hue; mixed with a red, it takes the name of Roman sepia.

SEPT-FOIL. A typical figure composed of seven equal segments of a circle, used in the Catholic church to denote the number of its sacraments, the gifts of the Holy Ghost, &c.

SEPULCHRE. A tomb for the dead, which, among the ancients, occasionally assumed the form of an important building.

The Castle of St. Angelo, at Rome, is but the remains of the Sepulchre of Hadrian.

SEPULCHRE (OF THE SAVIOUR). The representation of the sepulchre of Christ, and the ceremony of his entombment, is a favourite in the Roman Catholic church, and is usually to be met with on the north side of the chancel near the altar; in some instances, it is a niche in which the altar-crucifix is placed from Good Friday till Christmas Day; or it is an altar-tomb with an image of the Saviour placed upon it. In cathedrals and rich churches, a group of sculpture entirely filled the niche, representing the dead Saviour surrounded by his mother and friends, with a figure of the Almighty, the Holy Ghost, and angels above, and a group of armed soldiers below. In some of the continental churches this is a most artistic and imposing group.

SERAPHIM. The secondary class of the angelic choir (see **ANGELS** and **CHERUBIM**); they are usually represented with wings and a flaming heart, to typify spiritual motion and divine affection; or covered all over with eyes, to denote their knowledge of all human events as counsellors of the Most High. The seraph's head, in heraldry, is usually delineated with six wings, two above and two below, which cross each other, and one on each side of the head.

SERGES. The large candles used in the ceremonies of the Roman Catholic church, and which sometimes weigh many pounds. The sockets of the candlesticks are generally provided with a pricket, upon which the candle is stuck. In some instances, candlesticks four feet in height are set upon the ground near the high altar, as in St. Bavo, at Ghent, where there are several such of silver, which were presented by Henry VIII. of England. The candles are sometimes painted with letters and devices.

SERIAL PICTURES are of that order in which a story is carried on consecutively, such as the four seasons, the four ages, &c. In *Sacred History*, the joys of the Virgin, her sorrows, the life of Christ, &c. In

* Wornum's *Epochs of Painting*.

History, the "Life of Catherine de Medici," by Rubens, in the Louvre. *In Genre*, the "Marriage-à-la-Mode," by Hogarth, in the English National Gallery.

SERPENT. A symbol of eternity. The serpent as the symbol of renovation is an attribute of Æsculapius, the god of the healing art, or medicine; and also of his father, Apollo. Under the form of a serpent, the guardian spirit of a place was represented (as seen in p. 205), and figures of these reptiles are frequently depicted feeding on an altar. In the Temple of Athena, at Athens, in a den constructed for its use, lived a great serpent, considered as the guardian of the temple, and supposed to be animated by the soul of Erichonius. The snake-god of the Acropolis received its daily sustenance from the priestess of Athena, and once every month was propitiated with pious offerings of cakes of the purest honey. *In Christian Art*, the serpent occupies a prominent place: it figures in Paradise; the brazen serpent restored the stricken Israelites to health. On many ancient Christian monuments, it is affixed to the cross; we see it also under the feet of the Virgin Mary. It is an attribute of St. Cecilia and St. Euphemia. It is the symbol of cunning and perfidy; also of prudence. Satan is represented as a serpent, under which form he tempted Eve, and it is frequently delineated with a human head. Serpents are represented subdued, or near many saints as attributes, to show their power over Satan in this form; or else that, like St. Patrick, they miraculously cleared a country of such reptiles.

SERRATED. Having a zigzag or irregular edge, like the teeth of a saw.

SETTING. The tendency of crayon or pencil drawings to rub and be destroyed by handling has led to the adoption of various means to secure them upon the surface, which is usually done by passing some material over them. The properties of clarified ox-gall in *setting* or fixing black-lead or crayon lines has been noted in p. 201; a very simple mode of setting

black-lead sketches is by passing them through milk spread over a flat dish. A much better plan consists in using weak isinglass washed over the surface with a flat brush.

SEVERE. A term indicating, when applied to a work of Art, a rigid adherence to a certain rule which guides the idea and hand of the artist. Such a term is peculiarly applicable to the works of the ancient Egyptians and the archaisms of Greece. (See ART.)

SFREGAZZI. (*Ital.*) A term applied to a mode of glazing adopted by Titian and other old masters for soft shadows of flesh, &c., and which consisted in dipping the finger into the colour, and drawing it *once* along the surface to be painted with an even movement. Mrs. Merrifield, who notes the usage in her *Ancient Practice of Oil-Painting*, observes, "trial will show that there is no other method by which soft shadows can be so easily produced. The reason given by the Venetians why the fingers are preferable to the brush for this purpose, is because the colour can be laid on thinner in this way, and it has the effect of filling up all the interstices caused by the strokes of the brush. The thinness of the paint also contributed to the durability of the colours, because as the varnish or oil dried more quickly from the thinness of the layer of paint, the colours were preserved from being changed by the action of the air upon them."

SHADE, SHADOW. Rays received from a luminous source are called direct, and the parts of an object receiving these direct rays are said to be in **LIGHT**.* The portions so situated as not to receive the direct rays are said to be in **SHADE**; if

* "Absolute unity, that is, a large work consisting of one group or mass of light only, would be as defective as an heroic poem without episode, or any collateral incidents to recreate the mind with that variety which it always requires: Rembrandt's manner is absolute unity; he often has but one group, and exhibits little more than one spot of light in the midst of a large quantity of shadow; if he has a second mass, that second bears no proportion to the principal."—Sir J. Reynolds.

the object receiving the direct rays is opaque, it will prevent the rays from passing in that direction, and the outline of its illuminated parts will be projected on the nearest adjoining surface; the figure so projected is called its **SHADOW**. The form of the shadow depends on the form and position of the object from which it is cast, modified by the form and position of the surface on which it is projected; but shadows of the same form may be cast by different figures; for instance, a sphere and a flat circular disc would each project a circle on a plane perpendicular to the rays of light; so also would a cone and a cylinder with their axis parallel to the rays. Objects in the interior of buildings frequently cast two or more shadows in opposite directions, as they receive the light from opposite sides of the building. The extent of a shadow depends on the angle at which rays of light fall upon the intercepting object.

SHAFT. That part of a column between the capital and the base.

SHAGREEN. A kind of grained leather prepared from a small species of whale. A preparation of leather having a surface of raised lumps all over it, which is produced artificially by forcing small seeds into it when wetted, and allowing the whole to dry; then slicing away the surface down to the level of these indentations, and afterwards soaking the leather in water, when the indented parts rise above the other portions of the surface; the skins thus prepared are sometimes dyed red, blue, or black.

SHEAF. A bundle of arrows sufficient to fill a quiver, the number being usually twenty-four.

SHEEP. In *early Christian Art*, are emblems of the faithful, according to the Scripture, which represents Christ as the good shepherd, and the church as his flock.* Thus the apostles occur in early mosaics as twelve sheep, and our Lord in the midst as their shepherd.† Under the

same emblem are represented the twelve tribes of Israel.

SHELL. The scallop-shell is the emblem of St. James the Great, the patron saint of Spain; it is either held in his hand, or affixed to his hat, cloak, or wallet, he being generally habited as a pilgrim.*

SHELL-CAMEO. Imitations of the antique cameo cut on shells instead of stones, for which purpose such are chosen as have the different layers of colour necessary to exhibit the peculiar effects produced by a cameo. The most useful are those of mollusca, found in the Indian seas. The shells which are at present most generally employed are known as the *Bull's Mouth*, which has a red inner-coat, imitating the sardonix; the *Black Helmet*, which has a dark coat, or onyx ground; and the *Queen's Conch*, with a pink ground. These shells are formed of three distinct layers of calcareous matter, which give effect to the work of the cameo engraver. The method of engraving shell-cameos is as follows:—The most suitable shell having been selected, it is cut into pieces of the required forms for cameos, either by means of the slitting-mill, fed with diamond-powder, employed by the lapidary in cutting onyx, or the cutting may be effected with a blade of iron or steel, such as a thin table-knife blade, notched so as to form a small saw, and fed with emery and water. The piece of shell having been cut out, is next carefully ground to the form of the cameo upon an ordinary grindstone, the face and back of the shell being bevelled and reduced to the appropriate thickness. A last finish is given to the edges of the shell after the upper white layer has been removed from it. The piece of shell is next cemented on the centre of a block of wood, about three inches in diameter, or of a size convenient to be grasped in the hand. The outline of the subject is then sketched with a pencil, and the pencil-mark followed with a scratch-point; the surrounding white sub-

* See cuts to **AGNUS DEI**, **EVANGELISTS**, and **LAMB**.
† See **TRINITY**.

* See **ESCALLOP**.

stance being removed by means of files and gravers, the figure is next brought out by the use of smaller tools. A very convenient form of tool for this purpose is made of pieces of steel-wire, about six or eight inches long, flattened at the end and hardened, then ground to an angle of about 45°, and carefully sharpened on an oil-stone. The largest tools may be made of wire about one-eighth of an inch in diameter. Smaller wire will serve for tools of a medium size; but for the smallest tools, an ordinary darning-needle, left quite hard, and ground to the same angle, will, when inserted in a wooden handle, be found very useful in deepening the finer lines. The advantage of the former tool consists in the absence of any angles that would be liable to scratch the work; and a tool thus formed admits of being used either as a gouge or chisel, according as the flat or round side is brought to act on the work.

The manufacture of shell-cameos, which is said to be of Sicilian origin, has been carried on at Rome since about the year 1805. At first the manufacture was confined to Italy; but about twenty-five years since, an Italian commenced the engraving of shell-cameos in Paris; and at the present time a much larger number of shell-cameos are made in Paris than in Italy. The Roman artists have attained perfection in this beautiful art; and copies from the antique, original designs, and portraits, are executed by them in the most exquisite style of finish, perfect both in contour and taste. Nearly one-half of all the cameos made in France are exported to England; many of these are here mounted as brooches, and re-exported to the United States and the British colonies.

In 1845, the official value of the cameos imported from France was £1,126, but the duty of 20 per cent. on the value, which then existed, operated as a great encouragement to the smuggler. The effect of the subsequent reduction of the import duty to 5 per cent. on the value, was to increase the quantity entered in 1846 to

the value of £8,992. In 1847, the official value of the cameos imported from France was £6,502.*

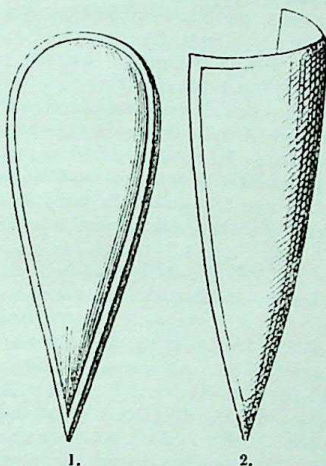
SHELL-LAC. A red, resinous substance produced on the twigs of the Indian fig and other plants, by the punctures of a small insect which feeds upon it. It is of a deep red colour, semi-transparent and hard, and is sometimes in the form of a thick crust on the stems of the plant, in which shape it is the *stick-lac* of commerce, and is esteemed as the best kind. *Seed-lac* is produced by pounding this resinous secretion with water, and drying the granular portion. *Shell-lac* is produced by melting the seed-lac over a fire in a thumb bag, and allowing it to fall on any smooth surface, by which means it is spread in thin scales, or *shales*.

SHIELD. The form of this article of military defence has varied considerably in different ages, but most of all in comparatively modern times; old forms have, however, been occasionally revived, and the original of the *pavise* of the middle ages may be seen in the sculptures of ancient Egypt and Babylon. The form of an Egyptian shield is given in our cut, p. 41; that of the Greeks, on p. 34 and p. 42; that of the Romans, on pp. 1, 43, 94, 187, 210, &c. The pointed or kite-shaped shield belongs to the ancient Sicilians, and was adopted by the barbaric tribes of the North; representations of their soldiers occur entirely covered by these huge safeguards. The soldiers of William the Conqueror bear them, as represented in the Bayeux tapestry, from which our cut, Fig. 1, is copied, which was afterwards shaped to the body, as in Fig. 2, from the Temple Church. This cumbrous defence seems to have been the favourite until the thirteenth century, when it was shortened. In the fourteenth century, it was modified into that which has become the received form of the knightly shield in heraldry, as displayed in our cuts, pp. 62, 77, and 199, as well

* For an account of the genuine **CAMEO**, see p. 93.

as the first in our group illustrative of ESCUTCHEONS, p. 179, this group exhibits the various forms chosen by heralds for

were stamped with ornamental figures, or painted with coat-armour, and other devices. Metal shields, richly sculptured.

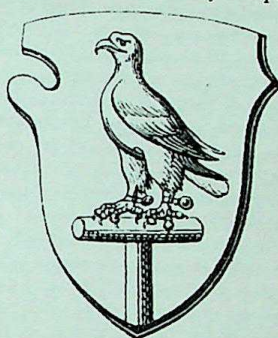


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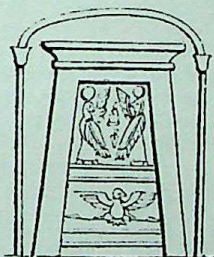
the display of armorial bearings, which, originating about the time of the Crusades, were an important distinction in the shield of a knight during the middle ages.* In the succeeding centuries, the shield received, in common with other portions of armour, many and varied changes, according to the taste or peculiar fashion which was in supreme favour at the time. Sometimes it was square, sometimes curved, at others cut at the edges into fanciful forms. The large lance adopted by knights in the tournament led to the universal adoption of the *bouche*, or indent at the right side, that the spear might pass through, and rest upon the shield, without hindering it from entirely covering the breast of the knight, as represented in our third cut. In early times, the material for shields was generally wood, or hides; the Greeks and Romans used metal. The mediæval shields were wood, banded with metal, or covered with leather, which, in the fifteenth and sixteenth centuries,

* See HERALDRY, and its illustrative engravings.



were carried by the nobility, and Cellini was occasionally employed in their decoration. The latest form of shield, as used for jousts of peace, may be seen in our cut, p. 146.

SHRINE. An ornamental tabernacle for an idol in ancient times, as represented in our engraving, which exhibits an ancient Egyptian shrine, sacred to Osiris,



and is copied from a bas-relief at Thebes. In modern Catholic countries, shrines contain the body of a saint, or some particular relic.*

SIBYLS. Among the figures represented in stained glass, and other church decorations of the middle ages, we very frequently find the sibyls represented with the prophets who foretold the coming of the Saviour. Although their history is involved in great, and perhaps impene-

* See FETTERY.

trable obscurity, yet, as our forefathers, in the "Ages of Faith" and devotion, did not hesitate to represent their images in sacred edifices, it seems necessary and proper, in a work of this kind, to give an account of the symbols and prophecies traditionally assigned to them. According to some accounts, they are twelve in number—to others, but ten. They are of tall stature, full of vigour and moral energy; their costume rich, but conventional, ornamented with pearls and precious stones. They are thus represented in Christian Art, each with her appropriate motto, selected from her prophecy:—1. SIBYLLA LYBICA. *Prophecy*—"That the day shall come, when men shall see the king of all living things." *Emblem*—A lighted taper. 2. SIBYLLA SAMIA. *Prophecy*—"That he who was rich should be born of a poor virgin." *Emblem*—A rose. 3. SIBYLLA CUMANA. *Prophecy*—"That Jesus Christ should come from heaven, and live and reign here on earth in poverty." 4. SIBYLLA CUMÆ. *Prophecy*—"That God should be born of a virgin, and converse among sinners." *Emblem*—A cradle. 5. SIBYLLA ERYTHRÆA. *Prophecy*—"Jesus Christ, Son of God, the Saviour." *Emblem*—A horn. 6. SIBYLLA EUROPÆA. *Prophecy*—"That a virgin and her son should flee into Egypt." *Emblem*—A sword. 7. SIBYLLA PERSICA. *Prophecy*—"That the devil should be overcome by a true prophet." *Emblem*—A dragon under her feet, and a lantern. 8. SIBYLLA AGRIPPINA. *Prophecy*—"That Jesus Christ should be outraged and scourged." *Emblem*—A whip. 9. SIBYLLA TIBURTINA. *Prophecy*—"That the highest shall come from heaven, and a virgin shall be shown in the valleys of the deserts." 10. SIBYLLA DELPHICA. *Prophecy*—"That a prophet should be born of a virgin, and that he should be crowned with thorns." *Emblem*—A crown of thorns. 11. SIBYLLA HELLESPONTICA. *Prophecy*—"That Jesus Christ should suffer shame upon the cross." *Emblem*—A cross. 12. SIBYLLA PHRYGIA. *Prophecy*—"That our Lord

should rise again." *Emblem*—A banner and a cross. This list is taken from a book on canonical hours, which was printed for the use of the church at the beginning of the sixteenth century.

SICCATIVE. Drying. Certain oils thicken, and eventually dry into a transparent, yellowish, flexible substance, which forms a skin upon the surface of the oil, and retards its further alteration. Such oils are said to be drying, or siccative, and are used on this account in the preparation of varnishes and painters' colours.—*Dr. Ure.*

SILKNITE. A marble used by the ancients for statuary and decorative purposes. It is a compound rock, its distinguishing feature being the presence of hornblende and ren felspar. It obtained its name from the city of Syene, in ancient Egypt, where it was originally quarried.

SIGILLARIA. (*Lat.*) Small images or ornaments made in a mould; also termed *ectypa*. The ancient modellers in clay were abundantly employed in the manufacture of such articles for household gods, &c. They were often rudely and cheaply made, like the modern common figures of an Italian image-man.

SILHOUETTE. (*Fr.*) A profile, or side face; an entire figure of anything represented as a solid black mass, the general outline only indicating the form. A flat piece of metal, card, or wood, cut to a certain form, to give the solid outline of a figure or piece of ornament.

SILK. The fine threads produced by the silkworm; the material manufactured from those threads. It was originally manufactured, and the worms artificially bred for the purpose, in China, and introduced into Europe by the influence of the Emperor Justinian, in the sixth century. It was known in the middle ages as *baudekyn*, and *cloth of Baldeck*; or *Babylon*, from whence it was supposed to come; the Venetian traders obtaining it from the workmen of the Greek empire in the East, and keeping its trade in some degree a secret monopoly, from which they derived

great wealth. During the expedition of King Roger II. of Sicily to the Holy Land, about A.D. 1130, he forcibly carried off some silk-workers, and established manufactories in Calabria and Palermo. Italy, in consequence, soon became the seat of a European trade, which spread to Spain, and ultimately to France. The religious persecutions in the latter country, during the early part of the seventeenth century, brought many refugees with perfect knowledge of the art to settle among ourselves; and the revocation of the Edict of Nantes, in 1685, occasioned a still greater influx of workmen, who settled in Spitalfields, and gave their silk manufacture there a very great renown.

SILL. The basement of a window or door.

SILVER. A beautiful white metal. It is employed in staining glass yellow, and for painting on porcelain. Many of its salts—as the nitrate, the chloride, and iodide—are employed as photographic agents. **SILVER** is an emblem of purity, and therefore most appropriate for ornaments intended for images or chapels of the Virgin Mary.

SILVERY. A term sometimes applied to light tones of colour, remarkable for agreeable softness.

SIMEON, St. This prophet is usually depicted bearing the infant Saviour in his arms, or receiving him in the temple, as seen in our engraving, p. 339.

SIMON, St. This prophet is frequently represented with a saw in his hand, in allusion to his martyrdom, which is said to have been effected by sawing him asunder. He sometimes bears fish in his other hand, in allusion to his having been originally a fisherman.

SIMPLE. Unartificial; true to nature.

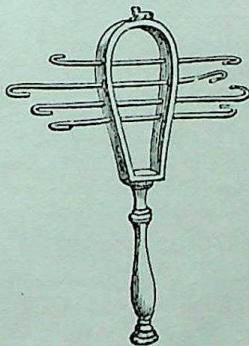
SIMPLICITY. Purity of conception and execution; absence of apparent pretension; reliance on natural grace; an adherence to the rule of nature, and a transcript of what meets the eye; this quality does not by any means argue want of power in the artist, or want of effect or

pathos in the subject he chooses to represent. This is abundantly exemplified in works of Greek Art, and not unworthily shown in many modern sculptures.

SIMPULUM. (*Lat.*) A ladle used by the ancients for lifting wine from the large stationary vessels in the cellar to the portable vessels for the table. It had a long upright handle, with a hook at the end to hang it beside the wine-vessel when not in use.

SINOPIA. A fine red pigment, much used by the ancients, as seen in the beautiful red grounds of the mural paintings of Pompeii and elsewhere. It appears to be a fine oxide of iron.

SISTRUM. A mystical musical instrument, used by the ancient Egyptians in their religious ceremonies, especially in the worship of Isis. It was so peculiarly Egyptian, that the personification of the country upon the coins of Hadrian bears the sistrum, and has the ibis at her feet, as seen in our engraving, from a denarius of that emperor. It consisted of a thin, oval, metal frame, through which passed a number of metal rods, to which rings were sometimes attached. It had a short handle, and was held in the right hand,



and violently shaken, from which circumstance it derived its name. The Romans became familiar with this instrument, by

the introduction of the worship of Isis into Italy, shortly before the commencement of the Christian era. The sistrum is used in Nubia and Abyssinia to this day. Our second engraving is copied from an antique sistrum of bronze, in the Berlin Museum, discovered in ancient Egypt.

SIZE. Glue made from leather, parchment, &c., boiled in water, and strained. It is used by painters.* The purest and best is produced from parchment, and is much used by print-colourers, to harden the paper upon which lithographic engravings are printed, and which is very soft and porous, and would absorb colour, and make it run like blots, if the paper was not saturated with size, and allowed to dry, before colour is applied to it. The use of size as a vehicle is constant in a class of Art which has been practised with great success by our own Stanfield and Roberts—we mean scene-painting. Mrs. Merrifield, in her admirable work on ancient painting, says—"The fact that some parts of oil-paintings were at times painted with size-colours is established beyond a doubt, as the practice not only of the Venetians, but of the artists belonging to the other schools." Paul Veronese sometimes began his pictures in tempera and finished them in oil, and frequently painted his skies in size or tempera colour. One of the skies in a picture by Perugino is painted with smalt, tempered with starch or flour-paste (*colla da farina*).

SKEIN. A long sharp knife, carried by the ancient Irish as a weapon of offence.

SKETCH. The first embodiment of an artist's idea in modelling clay, canvas, or paper, from which he intends to work to perfection his more finished performance; but which frequently varies from this original conception, and often displays less vigour. A copy from nature only sufficiently finished for the artist to secure materials for a picture. An outline of a building or street-view. A transcript of

the human figure in pencil or chalk, with simple shades only, or a rough draught of the same in colours.

SKETCH-BOOK. A book formed of drawing-paper, and used for sketching in.

SKETCHING. The art of copying from nature for a finished work.

SKETCHY. Possessing the character of a sketch; slightly finished.

SKEW. Anything sloping from another at an obtuse angle.

SLAB. A thin, flat slice of marble for decorative uses.

SLING. An offensive weapon, used by soldiery, in ancient times, for casting stones, pellets of lead, &c., at enemies, by which they frequently did fatal execution. It has been discarded in European warfare since the end of the fourteenth century.

SMALT. A glass coloured by cobalt, used in water-colour painting as a pigment. It has nothing to recommend it.

SMALTO. (*Ital.*) The minute, regular squares of coloured glass used in the modern Roman mosaic.*

SNAP-HAUNCE. A Dutch firelock, introduced to the English army in the time of Charles I.

SOANE MUSEUM. This collection, formed by Sir John Soane, is preserved in its original locality, No. 13, Lincoln's-inn-fields, the private residence of Sir John, and bequeathed by him to the nation. It is open to visitors on Thursdays and Fridays during the months of April, May, and June in each year; and likewise on Tuesday, from the first in February to the last in August, by personal or written application for tickets, a day or two before the intended visit. The house is crowded in every corner with objects of interest, the gatherings of a long life, containing enough to properly fill a house three times the size of the present one; consequently, the most ingenious devices have been resorted to, to obtain the utmost space for the display of its contents; and the picture-room is so

* It is dissolved in water, as a vehicle, in tempera-painting. Mixed with China clay, it is used for priming grounds.

* See GLASS MOSAIC.

disposed, that the walls open like the leaves of a book, and display other pictures within and behind them. The collection suffers by this want of space, which makes it look less than it is, and occasions much to be hidden, or liable to be overlooked. The most remarkable object in the collection is the Egyptian sarcophagus discovered by Belzoni, in a tomb in the valley of Biban-el-Malouk. It is entirely covered with hieroglyphics within and without, and is formed of one block of alabaster, which is perfectly transparent, although two-and-a-half inches thick. It cost Sir John £2,000. There are some fine Greek vases; * and a large collection of antique gems, intaglios, medals, &c.; and many fragments and casts of architecture, collected for the purposes of study. Among the chief works of Art are sixteen sketches and models by Flaxman; "The Snake in the Grass," by Sir Joshua Reynolds; "Van Tromp's Barge entering the Texel," by J. M. W. Turner, R.A.; three Canaletti's, one remarkably fine, depicting one of his favourite views on the Grand Canal, Venice. The four pictures delineating the progress of an "Election," by Hogarth, and the eight devoted to "The Rake's Progress," by the same artist,† are remarkable works of a remarkable man. Among the books is an illuminated copy of a *Commentary on St. Paul*, which formerly belonged to Cardinal Grimani, and which was decorated by the hand of Julio Clovio; the original manuscript of the *Gierusalemme Liberata*, in the handwriting of Tasso; John Thorp's designs for *Elizabethan Mansions*; Fauntleroy's illustrated *Pennant*, &c. &c. Among the "curiosities" is the watch of Sir Christopher Wren; the pistol which Peter the Great obtained from the Turkish commander at Azoff, in 1696, and

which was afterwards presented to Napoleon by Alexander, at Tilsit, in 1807; the ivory chairs and table of Tippoo Saib; and a numerous variety of other articles which Sir John's constant activity in collecting had secured to him in the course of years, and which obliged him to add to his confined space in every possible way, and ultimately made the house almost as curious as the contents, inducing him to stipulate with the country that they should be inseparable, when he bequeathed them at his death.

SOBRIQUET. (*Fr.*) A fanciful name; a nickname. Many such have been given to artists by their companions or friends, to distinguish them by their manner, works, or place of birth. Thus, Fra Bartolomeo is better known as *Fra Angelico*, from the loveliness of his works and the seraphic character of his compositions. John Breughel was distinguished from his brother Peter as *Velvet Breughel*, from wearing a velvet coat in winter, an expensive and ostentatious custom in his day. Du Quesnoy, the sculptor, is better known as *Fiamingo*, from the circumstance of his being distinguished from the students of Rome, in his youth, as *Il Fiamingo* (the Fleming). The private names of some few artists are seldom used, as in the cases of Raffaele *Sanzio*, and Michael Angelo *Buonarrotti*; and in other instances not at all, as in the case of Antonio Allegri, called *Correggio*, from his birth-place.

SOCCUS. A slipper or loose shoe, without tie or fastening, worn among the Greeks by both sexes, but in Rome by females only, who had them of finer quality, and more ornamental. They were also worn on the stage by comic actors.*

SOCIETY. An assembly or body of artists, meeting under subjection to laws framed by the majority of members.†

SOCIETY OF ARTS. This society, established "for the Encouragement of



* The most quaint and beautiful is engraved on p. 354.

† The "Election" series are the largest and best finished of the artist's works. They belonged to Garrick, and were purchased at the sale of his widow's effects, in 1823, for the sum of £1732 10s. "The Rake's Progress" is not so well painted. The series were bought by Foane, in 1802, for £598.

* Our cut of the soccus is copied from a Roman fresco, representing a dining comedian.

† See ST. LUKE (Academy of), p. 274.

Arts, Manufactures and Commerce," was founded in 1753 by Mr. William Shipley, a drawing-master, and brother to the Bishop of Asaph, who, in this, followed out the proposal of Benjamin Franklin, in 1748, for the formation of the American Philosophic Institute in Philadelphia. Its first meeting was held on the 29th of March, 1754, at Rothmell's Coffee-house, Henrietta Street, Covent Garden, and continued to be so until the 10th of January, 1755, when Peele's Coffee-house was resorted to. Subsequently, a place of meeting was taken in Craig's Court, Charing Cross, where the first meeting was held on the 5th of March, 1755. In the following year, larger apartments were taken in the Strand; and, finally, the Society assembled in its present building in the Adelphi, which was erected for them by the Brothers Adam, on the 12th of October, 1774, Viscount Folkestone being the first president.

The Royal Academy Exhibition originated in the rooms of the Society in 1760,* being the first of the kind in England. Prizes were given by the Society for the encouragement of Art in the young, consisting of medals of various grades; and many prizes also of £15 each were offered for the best drawings by boys or girls under fourteen years of age, the first prize of that nature being awarded to Cosway. Numerous names, afterwards high in Art, first gained honours and rewards here. Bacon, in 1758, sent a small figure of Peace, for which he was awarded ten guineas; and on nine subsequent occasions he gained their highest premiums—an honour gratefully acknowledged by the distinguished sculptor in after-life, by the presentation to the Society of the Mars, Venus, and Narcissus which now decorate their rooms. Nollekens and Flaxman met with equal notice at the hands of the Society. Lawrence, as a boy of thirteen, received their silver palette and five guineas for his drawing of the Transfiguration. Sir William Ross had a similar reward at the earlier age of twelve; Sir

Edwin Landseer, Wyon, and many others whose names are now great in Art, first had their impulses fostered and rewarded within these walls. In science the Society have been equally liberal, and the terms upon which they bestow their rewards, stipulating that they shall all be for the public benefit, have enabled them to freely offer to the world the use of many excellent inventions. Since their foundation, the money thus expended by the Society has exceeded £100,000. They have remodelled their laws within the last few years, adapting them to our increased knowledge, and have been ever ready to aid any new art or invention. The Photographic Society was founded in their rooms; and their exhibition of manufacturing Arts, ancient and modern, really originated the Great Exhibition of 1851, and the Crystal Palace at Sydenham.

The pictures, by Barry, which decorate the walls of their great meeting-room are among the most remarkable in England, as well for their instructive excellence as for their history. The society, in 1776, proposed to the members of the newly-instituted Royal Academy the decoration of this room, the Academy to be repaid by exhibiting the pictures; this proposal was refused, when Barry applied for permission to execute the labour, asking no remuneration, although, at the same time, he was so poor as to be owner of no larger a sum than sixteen shillings. The privilege was granted him, and he set to work with a series of paintings illustrative of the progress of Art and Science, the development of morality, and its final retribution. The subjects are six in number, and consist of:—1. "Orpheus Civilising the Inhabitants of Thrace;" 2. "A Grecian Harvest Home;" 3. "Crowning the Victors at Olympia;" 4. "The Triumph of Commerce;" 5. "The Distribution of Premiums by the Society of Arts;" 6. "Elysium, or the State of Final Retribution." These noble pictures, for purity and grandeur of conception, have never been surpassed; and, indeed, the

* See pp. 3 and 376.

painter has triumphed most where his mind must have been most taxed.* The "Orpheus" and "Grecian Harvest Home" are full of beauty, but the "Elysium" abounds in nobility of thought; the glory that streams from the immortal presence above carries the mind by a bold flight out of the picture, and then enlarges our contemplation towards immortality. Well might Dr. Johnson exclaim, "there is a grasp of mind there which you will find nowhere else." Michael Angelo might have been proud of the figure of the Archangel Gabriel, who keeps watch on the confines of Tartarus, nor is the whole unworthy of his grandeur of conception. During the six years Barry laboured on these enormous works, he subsisted by making smaller drawings, and, at one time, was reduced so low as not to be able to supply his palette with colours. In his emergency, he applied to the Society for a small grant of money, which was at first refused, but after a time induced a grant of 50 guineas, which was followed by another 50, and lastly, by 200 guineas at the conclusion of the work. By their exhibition he gained £500 more, and about the same sum by the etchings he made from them, and from private donations; with this he purchased an annuity of £60 a-year, dying poor and half-mad in 1805, aged 65.

The other works of Art in the Society consist of Bacon's sculptures already alluded to, and some other bequests of the same kind; a characteristic portrait of Barry, by himself; a full-length of Lord Romney, by Sir Joshua Reynolds; and of their first president, Viscount Folkestone, by Gainsborough; and a few other pictures which connect themselves with the history of the Society.

* From this praise we must exclude the picture of "Commerce," which, by its mixture of real and imaginary—the allegorical and actual, produces an unhappy, and, in some instances, a ludicrous effect. The Society of Arts, too, is a subject which, however well treated, could not ensure a successful picture, and it looks obtrusive among the rest.

The members meet at eight in the evening during the season (which extends from the last day of October in one year, to the last day of July of that following), for scientific lectures, discussions on Art and Science, exhibitions of novelties in mechanical art, &c., &c.

SOFFIT. (*Fr.*) The under side of an arch or cornice presenting a flat surface.

SOFTENING. The blending of tints into harmony with each other.

SOFTNESS. The opposite of boldness in Art. In some instances, the term is used to designate agreeable delicacy, as in the works of Carlo Dolci; at other times, as indicative of want of power.

SOLARIUM. (*Lat.*) The upper room of a Roman house, or the terrace upon its top; in the middle ages, the *solarium* was at the top of a building, and was the chief room for domestic enjoyment.

SOLEA. (*Lat.*) The simplest form of sandal used by the nations of antiquity, consisting of a sole of leather secured only by a thong crossing the foot; they were worn in-doors, as we wear slippers, and out-doors only by the poor.

SOLLERETS. (*Fr.*) Pointed shoes, composed either of mixed mail and plate-armour, or entirely of plate, worn during the fourteenth century.*

SORROWS OF THE VIRGIN. A series of seven pictures depicting the griefs of the mother of our Lord were frequently painted as pendants to her joys (see p. 255), in the churches of the fifteenth century. They depicted:—1. "The Prophecy of Simeon" (Luke ii. 35); 2. "The Flight into Egypt;" 3. "Christ while disputing with the Doctors in the Temple missed by his Mother;" 4. "Christ Betrayed;" 5. "The Crucifixion, with the Virgin and St. John present;" 6. "The Deposition from the Cross;" and 7. "The Ascension of Christ, the Virgin being left on earth."

SOUNDING-BOARD. An ornamental, wooden canopy over a pulpit, intended to condense and spread the sound of the

* See cut, p. 63.

preacher's voice among the auditory, and prevent its being lost by ascension. Such canopies are frequently richly decorated with carved work.

SOUTANE. A white woollen cassock, worn by the Roman Catholic clergy as an under garment beneath the rochet.

SPANDRIL. The space included between the upper arch of a door or window and the square outer mouldings, which form a frame thereto. It takes a triangular form, and is sometimes filled with armorial bearings and enrichments, or elaborate foliage.

SPANISH BLACK. A colour produced from burnt cork; it is lighter and softer than ivory-black.

SPANISH FERRETO. A rich reddish brown, obtained by calcining copper and sulphur together in closed crucibles.

SPANISH RED. An ochreous red bearing great resemblance to Venetian red, but slightly yellower or warmer.

SPATHA. (*Lat.*) The long, flat, two-edged sword, with an acute point, used very generally by the Roman soldiery.*

SPEAR. A simple but effective implement of warfare, whose early form may be seen in our cut, p. 21, and which has scarcely altered in its progress towards our own times.

SPECULUM. (*Lat.*) A looking-glass. The ancients constructed them of metal, highly polishing one reflecting surface, and using the other for decorative purposes. The reverses of antique metal mirrors are generally remarkable for the beauty of their enrichment, and have frequently allegorical and other scenes executed in incised lines on their surface. Claudian describes the chambers of Venus as having the walls covered with mirrors to reflect her beauty.

SPETUM. A military implement differing very little from the *partizan* and *ranseur*; like them, it had a spear-like blade, with other blades projecting laterally from its base; but differed in being of narrower form, and lighter.

* See cut, p. 211, Fig. 2.

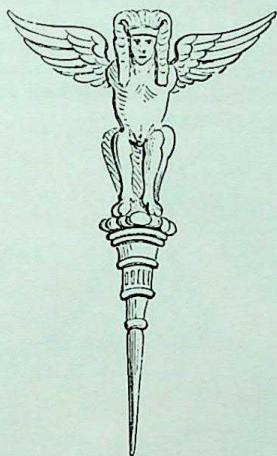
SPHENDONE. (*Gr.*) The broad fillet worn round the head of the Grecian ladies to confine the tresses.

SPHINX. A fabulous monster, invented by the ancient Egyptians, and frequently met with in their sculptures. It was of three kinds, the **ANDRO-SPHINX**,



with the head of a man and the body of a lion, denoting the union of intellectual and physical power; the **CRIO-SPHINX**, with the head of a ram and the body of a lion; and the **HIERACO-SPHINX**, with the same body and the head of a hawk. They were all types or representatives of the king. The two last were probably so figured in token of respect to the two deities, Neph and Re, whose heads they bore; the other great deities, Amun, Khem, Pthah, and Osiris, having human heads, and, therefore, all connected with the form of the **ANDRO-SPHINX**. The king was not only represented under the mysterious figure of a sphinx, but also of a ram, and of a hawk; and this last had moreover the peculiar signification of *Phrah*, or Pharaoh, "the sun," personi-

fied by the monarch. The inconsistency of representing the sphinx as a female is sufficiently obvious. Sphinxes were frequently placed before the temples, on either side of the approach to the outer gate.* The Greeks looked upon these figures as mystic emblems of Egyptian theology in its enigmatical character. Pliny describes them as monsters living in Ethiopia; their real nature was so



little understood, that the poets describe them as having the face of a virgin, the body of a dog, the paws of a lion, and the tail of a dragon. They were ultimately exhibited by their artists with the head and breasts of an Egyptian female, and the body of a lioness, to which wings were added, which never appear on the Egyptian originals. The true signification of the figure became lost, and it was ultimately adopted as a quaint decoration, as in our second example, where it forms an ornament to a bronze pin.†

SPHYRELATA. (*Gr.*) Hammered metal-work; the earliest kind of art-manu-

facture in metal, used by the nations of antiquity for shields, vases, &c. If we look backwards to the most remote times of Greek industry, we find that long before fire-casting became customary, almost every kind of work was carried out by these simple means. Even products of Art were created in this manner, and as statues, vases, and the like could not be put together by the process of soldering, nails were used for the purpose; this we learn not only from ancient writers, but even from monuments which have lately been discovered in Etruria, and the most important specimens of which are now possessed by the British Museum. In one of the tombs belonging to the vast necropolis of Vulci, a great many bronzes of this very ancient workmanship were discovered, nearly ten years ago; one of them represents a bust placed on a basement, covered with thin copper plates, and



adorned with a row of figures, which are likewise chased; long curls fall down over the neck and shoulders, and these

* Wilkinson's *Manners and Customs of the Ancient Egyptians*, second series.

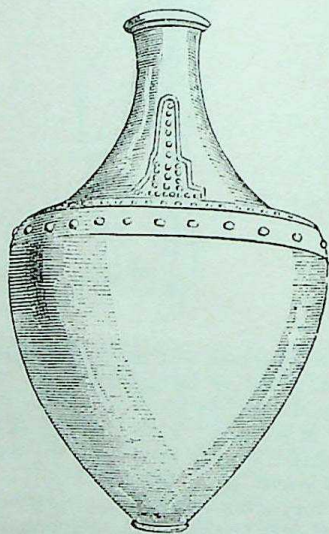
† It is preserved among the ancient bronzes in the Museum at Naples.

parts, especially, are formed in the most simple manner; one would be tempted to call it child-like, did not the whole composition show a certain character, which enables the experienced eye of the Art-philosopher to distinguish in these rude attempts at plastic metal-work the first germs of those noble and artistic productions of a later period. The engraving, giving a side-view of this remarkable and as yet unique monument, is intended to show the arrangement of the hair, which, in spite of its simple treatment, presents as a whole some slight trace of grace and knowledge of fine proportions. We perceive that these curls are formed by rolling and twining together small strips of bronzed plate, connected with the head itself by the mechanical means we have alluded to: there is no trace of soldering, and we may be sure that we possess in this figure a good specimen of those hammer-wrought sculptures of old, which were spoken of by Greeks themselves as belonging to a fabulous period.

We may observe how the timid artist has, as much as possible, cautiously subdued all prominent parts, which present, in this kind of workmanship, increased difficulties. The left hand is closely attached to the chest, while the right is stretched out to hold some symbol, now lost; a necklace hides the rude workmanship by which head and bust is united. The ornament which composes it is graceful, and we see, even in this instance, that in works of a primitive period, taste and the feeling of beauty are hidden, rather than absolutely wanting, and that they burst forth like leaves in a warm, spring night, as soon as the facility afforded by advanced knowledge allows their free expression.*

* Such undeveloped works of Art have lent inspiration to a Homer, a Hesiod, and other great bards of old, who read those symbolical characters like the written characters of a poem, presenting to the unlearned eye nothing but confusion, while the man of letters finds there the highest ideas eternalised. Those who laugh at such primitive attempts ought, generally, rather to be ashamed of their own ignorance, which should impose silence upon

Every reader of Homer will remember the constant epithet which the father of western poetry bestows upon sceptres, thrones, and similar objects: he calls them "well-nailed," a quality which is to be referred not so much to the material workmanship and mechanical construction of such objects, as to their external aspect. The points which the heads of these ornamental nails present to the eye create a variety of fine proportions, and are to be considered as the first germs of that rich outpouring of beauty which decorative Art afterwards spread over every surface of which it was able to possess itself and to subject to its magic power.



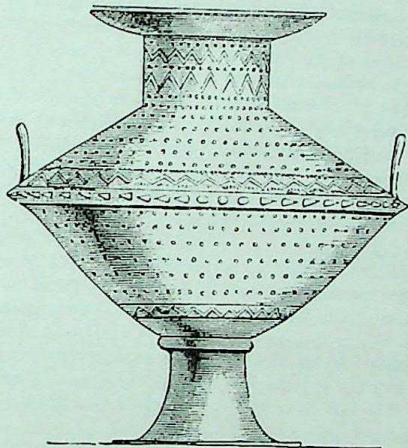
In the vase engraved above, taste begins to be observed, and the skilful management of the nail-ornament lends to this

them, as it is not allowed to throw ridicule upon what we do not understand. It is true that similar configurations of an archaic character must be considered as the germs of thoughts, only to be unfolded in the course of ages. The poet, however, is able to anticipate the fruits of such an organic development, and gives full expression to what is only aspired at by the artists of those remote times.—*Dr. E. Braun, in the Art Journal, 1850.*

vase an aspect of much elegance. The heads of the nails are edged like precious stones, and the concentric circles which embrace the whole circumference are enlivened by a great number of well-distributed points, and acquire an air of pleasing variety by the lines which follow alternately different directions. Primitive as is this specimen of a workmanship be-

longing to a most remote period, it still proves instructive to those who inquire earnestly into the origin of the principles of beauty.*

The finest examples of antique artistic metal-work are the embossed shoulder-straps, known as "the bronzes of Siris," in our British Museum, and which represent the combat between the Greeks and



Amazons; they are in exceedingly high relief, and are beaten into form with wonderful skill by the hammer. They formed part of the body-armour, connecting the breast and back-plate, and were found in the River Siris, in southern Italy, in 1820.

SPINDLE. A pendant of wood used by spinners for twisting the fibres of silk, flax, &c., as it is drawn into threads by the fingers from the distaff.

SPIRAL. Twisted like the worm of a screw; pointed like the steeple of a church.

SPIRE. The pointed, terminal roof above the tower of a church. (See CHAMFER.)

SPLINTS. Small overlapping plates of metal, covering the inner bend of the arm above the elbow, and used to give free motion, as well as defence, to the arm of a knight when equipped for fighting.

SPONTOON. A very broad-bladed spear, generally carried, like the partizan, by household guards in the sixteenth century. Its blade was frequently decorated with ornamental figures incised.

SPUR. A goad fixed to the heel of a horseman. In the early times it took the simple form of a sharp-pointed goad. The rowel, consisting of a series of moveable goads, first appears in the latter end of the thirteenth century. In the succeeding century, spurs were made with sharp, slender rowels at the end, and very long stems. A vast variety of forms were adopted for rowels at different periods, and the era of the fabrication of a spur may be very closely guessed by such data.

* For other specimens of this early Art see HOLMOS and LERES, and for further notice of its onward course to perfection, the article on METALLURGY.

Skelton's plates illustrative of the Meyrick Collection will fully elucidate this, and to them the inquirer may safely trust.

STADIUM. (*Lat.*) An oblong area for foot-racing, athletic sports, and Olympic games.

STAFF. There are several kinds of STAVES used in ecclesiastical functions, which are as follows:—1. The PASTORAL STAFF for bishops and abbots, as emblems of jurisdiction. 2. CANTORS' STAVES, to regulate the chant and ceremonies of the choir. 3. PROCESSIONAL STAVES, used, as their name implies, in processions, or for the purpose of enforcing the order of the ceremony. 4. STAVES used by confraternities, for carrying images and emblems. 5. CROSS STAVES, to bear the cross elevated in processions. 6. STAVES OF HONOUR and OFFICE, called *vosges* or *maces*, borne before dignitaries.*

STAFFORD GALLERY. This important collection of fine pictures, the property of the Duke of Sutherland, was chiefly formed at the sale of the renowned gallery originally gathered by the Duke of Orleans, and located in the Palais Royal. We have selected this collection for a brief notice, as a sample of the treasures of Art which exist in this country in private hands; it is also a collection more popularly known than any other, from the publication of a magnificent series of engravings from the pictures,† and was at one period opened at stated seasons to the public. The principal pictures are several by Raphael, all representing the Holy Family but one, which depicts "The Saviour bearing his Cross." Of those by Titian the principal are "Diana and Acteon," and "Venus à la Coquille." Guido is seen to great advantage in his "Infant Jesus sleeping on the Cross;" Murillo in "The return of the Prodigal Son," and "Abraham and the Angels." Rubens has a "Holy Family," "The Marriage of St.

Catherine," and a sketch *en grisaille* for the great picture in the Louvre of the marriage of Henry IV. with Mary de Medicis. Guido has a fine "Head of a Magdalen;" Vandyke some remarkably noble portraits, as well as his "St. Martin dividing his Cloak with the Beggar." Nicholas and Gaspar Poussin are extremely well displayed, and so are the artists of the low countries, Teniers, Ostade, Rembrandt, &c., &c. The English artists, Reynolds, Lawrence, Wilkie, Etty, Turner, Martin, &c., may all be studied in good works; and some few foreign artists, as Paul Delaroche, Winterhalter, &c. This brief notice of one collection only, in a capital where there are so many other private galleries, will serve to indicate the pictorial riches which our metropolis contains. It is sincerely to be regretted that their possessors do not so arrange that the public shall be admitted for a short and stated time; for it must be evident that treasures of Art lie fallow, in many instances, that put to shame public galleries, where alone students can study and public taste be formed. It is one of the evils of wealth thus to gather up and close from the world treasures of immortal genius that might be a blessing—an instruction and monitor to all, by their example purifying taste, and even generating it in the minds of many.

STAG. The stag is the attribute of St. Julian Hospitaller, St. Felix of Valois, and St. Aidan. When it has a crucifix between its horns, it alludes to the legendary history of St. Hubert; when it is luminous, it belongs to St. Eustachius.

STAINED GLASS. This ornamental material can only properly be so designated when worked in mosaic with various pieces of glass coloured throughout; but the term is also applied to glass merely tinted on the surface by metallic colours mixed with proper fluxes, and affixed by fusion. (See PAINTED GLASS.) The pieces of stained glass of which the early windows were composed were small, and they were arranged in a kind of mosaic pattern.

* Vide Pugin's *Glossary of Ecclesiastical Ornament and Costume*.

† There is also a convenient work, in 2 vols. 4to., by John Young, which is an entire catalogue, with an etching of every picture.

The next improvement consisted in forming pieces of stained glass into figures, the outlines and strong shades of which were strongly marked with black, and fixed by the heat of the furnace. This kind of semi-painting afterwards gave place to painting on glass, properly so called.* This was executed in various ways. The colours were sometimes diluted with white of egg, and sometimes mixed with oil, and then varnished. But as it was found that in both kinds of painting the colours were affected by the weather, a new plan was adopted of employing vitrified colours, or enamels, which were applied to the glass with gum-water, and then fixed by burning them into the glass in the furnace. This method of painting is described by Eraclius and Theophilus. The invention is generally ascribed to the Flemings or Germans. It is quite certain that Italy was supplied with these coloured glasses, or "smalti,"† by some Transalpine nation. The Marciana MS. states that they were brought from Germany.

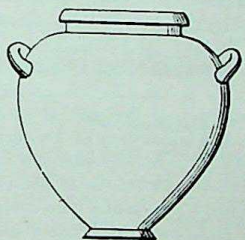
The colours or "stains" were fused or "flushed" upon the glass in the furnace; the yellow stain being upon the opposite side to the painting. The art of staining glass with this transparent yellow tint by the aid of silver, was accidentally discovered by Fra Giacomo da Ulmo, in the fifteenth century. He was one day employed in placing his glass in the furnace to fix the colours, when a silver button fell from his sleeve, and this when melted produced a yellow stain, which penetrated into the substance of the glass.

The old intense ruby-colour is not fabricated by the moderns with that success attained by the ancient artists. Gold has been recently adopted, and gives a beautiful rose-colour when combined with the molten fluid; when melted with flint-glass, it produces a purple stain. In ar-

ticles of *bijouterie*, coloured glass often takes the place of real stones, or enamel, the ground of the metal beneath being cut with the graver, or rose-engine, to give it a prismatic light throughout its substance.

STALL. A decorative seat in a church. Stalls were constructed of wood and stone, and abundantly enriched with sculptured foliage and figures, which are sometimes of a grotesque character. Rich tabernacle-work is made at their sides, and canopies of similar elaboration cover them. They abound in cathedrals, at home and abroad, the finest being the work of the fourteenth century; and nowhere can the art of wood-carving, as practised at that early time, be so well studied as in examining these works.

STAMNOS. (*Gr.*) A jar used for mixing wines for the table by the nations of anti-



quity. It has been happily described as "a high-shouldered, short-necked, plethoric vase."

STANCHEON. The iron bar between the mullions of a window; sometimes the term is applied to the mullion itself.

STANDARD. The ancient military standard consisted of a symbol carried on a pole, like the Roman Eagle, which may be considered as their national standard. Each *cohort* had its own standard, by which it was known, and which was surmounted with a figure of Victory, an open hand, &c., the pole being decorated with circular medallions, crescents, &c.* The *labarum* was the peculiar standard adopted by Constantine. (See cut, p. 257.) In

* Mrs. Merrifield's *Original Treatises on the Art of Painting*.

† The smalti of the modern Italians consist of pieces of glass about half an inch thick, and six or eight inches in diameter.

• See ENSTON.

modern times, the standard is the largest and most important flag borne. Formerly it was not square, like the banner,* but elongated, like the guidon and pennon, but much larger, becoming narrow and rounded at the end, which was slit, unless the standard belonged to a prince of the blood-royal. The size of the standard was regulated by the rank of the person whose arms it bore. That of an emperor was 11 yards in length; of a king, 9 yards; of a prince, 7 yards; a marquis, $6\frac{1}{2}$ yards; an earl, 6 yards; a viscount or baron, 5 yards; a knight-banneret, $4\frac{1}{2}$ yards; and a baronet, 4 yards. It was generally divided into three portions—one containing the arms of the knight, then came his cognizance or badge, and then his crest; these being divided by bands, on which was inscribed his war-cry or motto, the whole being fringed with his *livery* or family colours.

The word is also applied to a collar of mail, worn in the fifteenth century, for the protection of the neck of an armed soldier, and which may be considered as the remains of the older CAMAIL.†

STARS are emblematic of heaven, and are frequently introduced in ecclesiastical decoration. The roofs or ceilings of churches were generally powdered with stars, to typify the canopy of heaven over the faithful; also on the mantle of the Virgin Mary, and on her shoulder, as the Regina Cœli. Large stars were sometimes set up in churches on the Feast of the Epiphany. The stars on the old ceilings were usually cast or struck in lead, gilt, and fixed on an azure ground, of which many examples are still remaining in ancient English churches. Stars are also represented in conjunction with many saints. Thus, St. Bruno bears one on his breast; St. Dominic, one over his head, or on his forehead; so do St. Humbert, St. Peter of Alcantara, &c.

* The English royal standard, as at present displayed, is properly a banner.

† See cut, p. 93. A curious engraving of the standard of mail, is given in the catalogue of C. Roach Smith's Museum.

STATIONS. The places where ecclesiastical processions rest for the performance of any act of devotion. Such were formerly the tombs of martyrs, and similar consecrated spots. In modern times, however, the term is especially used to denote those representations of the successive stages of our Lord's Passion, which are often placed round the naves of large churches, and by the side of the way leading to sacred edifices; and are visited in rotation. At each of them stated devotions are recited, suitable to the different mysteries represented. There is a fine example at Nuremberg, of the fifteenth century.*

STATUARY. An artist who makes statues, generally understood to be after the designs of some other artist, to whom the term sculptor is properly applied. The word is also used to signify a collection of statues, which would therefore be termed a museum of statuary.

STATUARY PORCELAIN is a term given to a fine kind of clay used to produce statuettes, resembling in colour and surface the Parian marble; from which circumstance they are sometimes termed "statuettes in Parian."

STATUE. A work of plastic art, executed in marble, bronze, clay, or other suitable material. An equestrian statue, is one which represents the figure on horseback.

STATUETTE. A small statue, not exceeding half the natural size of a figure.

STEATITE, or SOAPSTONE. A mineral substance of the magnesian family, which has a greasy feel, and is easily cut; hence it has been used extensively by the Chinese and Japanese, in the fabrication of small ornamental articles—such as cups, pipes, groups of figures, &c.

STEEL. Iron subjected to the action of a furnace, in combination with charcoal and salt; it is then hammered and hardened, or tempered. The best steel is made

* Vide Pugin's *Glossary of Ecclesiastical Ornament and Costume*. See also the article CALVARY.

from Swedish or Russian iron. The adoption of steel instead of copper for engravings, has led to the greater diffusion of Art during the present century; for many books and periodicals now illustrated with line-engravings could not have been supplied with them a few years since, as the copper-plate could not print the large numbers required, inasmuch as a few hundred imprints wear them perceptibly, whereas thousands may be taken from steel without exciting a very palpable difference. Steel plates are more susceptible of rust than copper, and require to be covered with a thin layer of wax when not in use, as the mere damp of the atmosphere will corrode the surface. Engravers are careful not to breathe on the plates they are at work upon for the same reason, as the damp of the breath eats away the glossy face of the plate, and would show a dirty stain in printing. If the breath enters a line cut by the graver, it condenses and corrodes the sides of that line, giving it an unsightly ragged edge when printed. The acid acts very quickly on steel, although used much weaker than it ever is on copper. Thus, nitric acid is mixed with twice its quantity of water for copper, and remains upon the plate from one half to a whole hour, according to temperature and character of the work; but for use on a steel plate it is diluted with ten times its volume of water, and is then only allowed to remain on the light parts for a few seconds, and on the darker parts for a minute or two. When plates are worn in printing, they may be restored in some degree by covering the surface with a thin coat of etching-ground, and then subjecting the lines again to the action of acid.

STEGANOGRAPHY. (*Gr.*, from *steganos*, secret; and *grapho*, to write.) A mode of writing by a choice of characters known only to the initiated, and which depends on no rule. It is sometimes done by the adoption of figures for letters, or letters for figures. Tradesmen frequently mark wares in this way; and any word with ten different letters in it may be

always used—such a word, for instance, as *speculation*. Thus, 6s. 9d. may be indicated by *l. i.*, being the sixth and ninth letters of the word. Taking the alphabet backward was one simple form for words. Thus, Adam would be ZWZN. Other alphabets may be formed *ad infinitum* by transposition.

STELE. (*Gr.*) A sepulchral slab or column, which, in ancient times, answered



the purpose of a gravestone. When square, it was generally ornamented with mouldings; when round, it terminated in a peaked or rounded cap. Our engraving represents a Greek stele, preserved among the Elgin Marbles, in the British Museum. It commemorates Asclepiodorus, an Olynthian, and Epicydes, his son.

STENCIL. A stencil is a thin piece of pasteboard, parchment, or metal, in which the outlines and general forms of any figures are *cut out*; this plate is then laid upon plain paper, and a brush charged with colour passed over the entire surface. The colour only passes through the open lines, and when the plate is lifted, the figure they delineate is imparted to the material beneath.* It is a cheap and effective

* Stencil plates are of great antiquity. Tristan, in his *Commentaires Historiques*, p. 657, engraves one which gives this inscription—"Dn Constantio Aug. Semper Victori;" and Quintilian (*Instit. Orator*, lib. 1. cap. i.), speaking of a mode of teaching the Roman youth to write on the waxen tablet, advises the use of a "copy in wood, in which the letters are well

tive mode of procuring a certain ornament, which may be executed by the most ignorant, as it requires hardly the knowledge of the proper use of a brush, and was at one time much adopted for wall decoration, for marking linen, books, &c., but is now seldom used, as metal stamps are preferred.*

STEPHEN, St., PROTOMARTYR, who was stoned to death in A.D. 33. His death has been a favourite subject with the painters, and is frequently met with. The saint himself is less commonly depicted; when he is so, he is usually represented in a deacon's dress, bearing a stone in one hand, and a book or palm-branch in the other, or holding up a lapful of stones with both hands.

STEREOCHROMY. (*Gr.*) A species of wall-painting, in which the colours are mixed with water, and the whole picture permanently fixed by profuse sprinklings of water, in which is mixed a certain proportion of fluoric acid; the surface of the picture thus becomes one hard flinty mass, and will resist the action of fire or damp. It is much practised at Munich, and was the discovery of the eminent chemist of that place, Obergath von Fuchs. This species of painting resists every influence of climate, and may be confidently used as an external coating for buildings in any part of the world. To the artist himself it offers the most important recommendations. He is not confined to time in executing it. He can leave off when he pleases, and for any length of time, which

he cannot do in fresco-work by any means, nor in oil-painting, excepting within certain limits. The highest advantage of all, however, is, that the same part may be painted over as often as he pleases, which is not possible in fresco; and, consequently, by this new mode the most perfect harmony may be preserved throughout the largest possible painting. In fresco, the artist is the slave of his materials—here, he is their arbitrary master to the fullest extent.

STEREOGRAPHY. (*Gr.*) The art of drawing solid forms on a plane surface; shaded geometric drawing.

STEREOSCOPE. (*Gr.*, from *stereos*, solid; and *scopeo*, I see). An optical instrument of great simplicity and beauty, invented by Professor Wheatstone, in 1838, and since improved by Sir David Brewster. It is constructed in accordance with the well-established fact in vision, that the roundness of any body is rendered most palpable to the sense by the fact, that each eye views the object at a different angle, and consequently each sees more of one side of it than of the other; the junction of vision produced by the two eyes combined perfecting the sense of entire roundness or relief. By obtaining two pictures each at a natural angle, as viewed by the eye singly, and placing the two in the box of the stereoscope, upon looking through a double glass similar to an opera-glass, the two pictures combine in one, and such is their apparent solidity and roundness, particularly in representations of statuary, that the eye and mind almost refuse to believe that they look upon a plane surface. This is effected by cutting a lens in half, and affixing each half to the tubes of vision, adjusted at such distances that the centres of these semi-lenses correspond to that of the pupil of the eyes. "When we thus view," says Sir David Brewster, "two dissimilar drawings of a solid object, as it is seen by each eye separately, we are actually looking through two prisms, which produce a second image of each drawing, and when these second

cut, that through such openings he may trace the characters with his style. He will not thus be liable to make slips, as otherwise he would, upon the wax alone, for he will be confined by the boundaries of these letters, and neither will be able to deviate from his text." Procopius tells us that the Emperor Justin I. made use of a tablet of wood cut in this manner, through which he traced his signature in red ink. His contemporary, Theodoric, King of the Ostrogoths, had his monogram cut in a plate of gold for the same purpose; and Charlemagne is reported to have produced his monogram (see p. 295) as a sign-manual by the same means, or else as an impressed stamp.

* See p. 98 for a notice of the use of the stencil-plate for card-printing.

images unite, or coalesce, we see the solid image which they represent." Pictures produced by the aid of photography are the only ones which can give entire truthfulness to the experiment, as they are of necessity truthfully identical with each other in a way that manipulative art can never rival.

STEREOTYPE. (*Gr.*) Solid type. A mode of printing the pages of a book by first obtaining an inverse cast of the whole, as set up by the compositor, in plaster of Paris, from which is obtained, in melted type-metal, another cast *in relief* to print from.

STIACCIATO. (*Ital.*) A very low relief, adopted by sculptors for works which could be allowed little projection from the surface or base line chosen.

STIGMATA or *vulna divina*, or *plaga amoris vera*, is the receiving the marks of the five wounds of Christ, on the feet, hands, and side; and sometimes, in addition to these, of the wounds on the forehead. St. Francis, and many other saints of the Romish Church, are said to have received these marks; and Rubens and other artists have devoted their talent to the delineation of the miracle.

STIL DE GRAIN. The French term for yellow and greenish pigments produced from vegetable dyes, such as saffron, aloes, buckthorn berries, broom flowers, &c.*

STILL LIFE. A term applied to that class of pictures representing fruit, flowers, groups of furniture, or a variety of other articles which generally form adjuncts to a picture only, and none of which have animate existence.

STILUS. (*Lat.*) The pointed instrument used by the nations of antiquity for inscribing or writing on their waxen tablets.†

STIPPLE. A mode of engraving in imitation of chalk drawings, in which the effect is produced by dots instead of lines; each dot, when magnified, is however a group of smaller ones.

STOLA. The characteristic dress of

the Roman matrons, as the **TOGA** was of the men; it was worn over the **TUNIC**, and came as low as the ankles or feet, being fastened round the body by a girdle.



It had either short or long sleeves, and was fastened over the shoulder by a **FIBULA**, and had a flounce sewed to the bottom; the ample **PALLIUM** was thrown over it, and brought over the head when walking, or in winter. The stola was not allowed to be worn by courtesans, or by women who had been divorced from their husbands.

STOLE. A narrow band of silk or stuff, sometimes enriched with embroidery and jewels, worn on the left shoulder of deacons, and across both shoulders of bishops and priests, pendant on each side nearly to the ground: it was used in the administration of the sacraments and all other sacred functions.* In England, since the fourteenth century it was worn crossed on the breast by the priest at the altar.

STONE, ARTIFICIAL. The ingenious process which enables us to mould statuary for gardens, &c., as well as to produce works by hand at an infinitely less cost

* See cut of a priest wearing the stole crossed over his breast, illustrative of the word **ORPHREY**.

* See **PINKS**.

† See **GRAPHIUM**.

than sculpture in general, is of German invention. The chief ingredient in its formation is calcined gypsum, and its general characteristics in some degree resemble those of porcelain.

STONE-BOW. A smaller kind of cross-bow for propelling stones, generally used for killing birds.

STONE OCHRE. An earthy oxide of iron of considerable permanence in oil or water-colours.

STONE-WARE, GRÈS CÉRAME, GRÈS FLAMAND (Fr.) A very hard pottery which, when made thick, will not readily break by a blow or a fall; it was manufactured at a very early period in China, but is best known in modern Europe by the works of the Germans and Flemings, who constructed vessels in this material which were remarkable for the quaintness of their form, and beauty of their decoration, as well as the enduring enamel on their surfaces. The most ancient and curious are those made on the Lower Rhine, under the superintendence of the famous Jacqueline, Countess of Hainault and Holland, after her abdication in 1433, and retire-

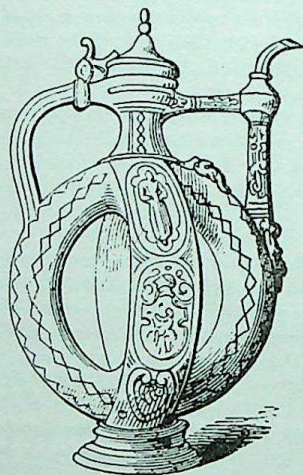
figures in relief of mythological and scriptural subjects (Fig. 1.) They were extensively exported, and one particular class, known as "a grey-beard," from the circumstance of having a bearded face moulded on the upper part of the spout (Fig. 2.), met with wide celebrity, as it was intended by the reformers as a satire on their bitterest opponent, Cardinal Bellarmine, whose stern face and stout figure were thus ridiculed, and the vessel sometimes termed "a Bellarmine." The German pottery was occasionally richly coloured with various tints upon the dark brown or blackened clay. The pottery known as *Grès Flamand*, was so termed from the tint of the clay from which it was produced, and had rarely any other colour than blue



1.

2.

ment to the Castle of Teylingen, near Leyden. They are generally covered with



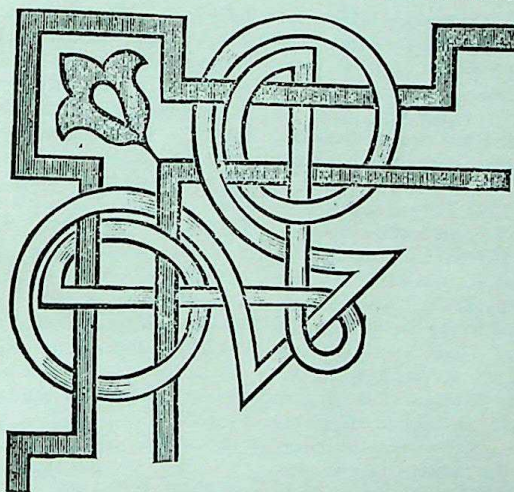
placed upon it. The patterns were moulded in relief upon its surface, and exhibit an abundance of quaint and beautiful detail. Their forms are also exceedingly singular, displaying sometimes the most grotesque shapes and bizarre construction, as exhibited in our engraving above, from one in the Paris collection; the decorative details are generally modelled with great truthfulness and artistic vigour, and occasionally exhibit a fine and correct appreciation of the true principles of taste.

STOPPING-OUT. A plan adopted in etching, to give effect to lines varying their darkness and breadth, by allowing the acid to remain on some longer than on others, which is done by removing the acid, and *stopping-out* or covering with Brunswick-black, or some other composition impervious to acid, such lines as appear dark enough. The acid is again put on the other lines, which become in consequence broader and deeper; and the

effect of great variety of tint and tone is thus produced from the same etching.

STOUP. A portable vessel for holy water; a stone basin for the same, placed near the church-door.

STRAP-WORK. A peculiar kind of ornament, adopted extensively in the fifteenth and sixteenth centuries (particularly in Flanders and Germany) as a general decorative enrichment, and which consists of a narrow fillet or band, *formé*



and crossed, and occasionally interlaced with another; the convolution sometimes exhibiting much ingenious elaboration. It originated, however, at a much earlier period. A specimen, which dates as far back as the eleventh century, and possesses all the characteristics peculiar to the Byzantine Art at that time, is sculptured in stone over the church-gate at Neissen, Saxony. The adoption of this peculiar ornament was exceedingly common in the later days of the Renaissance, and became a prevailing characteristic of the style. It was carried to great perfection under Henry II. of France; and we engrave an example of that date as illustrative of its peculiarities.

STRIA. (*Lat.*) The channel or groove of a column.

STRIATED. Disposed in ornamental lines, either parallel or wavy.

STREAKS. An uniform series of long lines of colour, or incents on tints, produced by the dragging of the coarser hairs of a brush.

STREAMER. A long narrow flag, originating in the *penmoncel* of the knight.

STRENGTH. Boldness of conception or treatment in a work of Art.

STRIGIL. (*Lat.*) An instrument of bronze, curved, and hollowed like a spoon, used by the Romans to scrape off perspiration from the body after bathing. (See cut of *ATHLETÆ*, p. 54.)

STRING-COURSE. A narrow moulding, in a horizontal line, which slightly projects from the wall of a building.

STRONTIAN YELLOW. A solution of strontian, added to chromate of potash. It is a pale canary-yellow, and is a permanent colour.

STROPHIUM. (*Lat.*) The female girdle, most frequently made of leather, and worn generally by the ladies of antiquity.

STUCCO. (*Ital.*) The *opus albarium* of the Romans, who used it for raised decorations to their buildings (as in the baths of Titus, at Rome). It is composed of white marble, pulverised with plaster of lime, and mixed with water, forming a ductile paste, much used for architectural ornaments.

STUDIO. (*Ital.*) The painting-room of an artist; the work-room of a sculptor.

STUDY. The practice necessary to artistic education; a research into the principles of Art, and the modes of thought and action which have guided its professors to eminence. The term is also applied to the work of a student (see *ACADEMY FIGURE*); and also to a finished sketch from nature, generally intended to aid in the composition of a larger and more important work, or as a memorial of some particular object for future use, or to facilitate drawing or composition. Thus, a single head or figure, afterwards introduced into a large work, would be termed a *study* for that work. A tree, a group of plants, &c., would be a study for a landscape; as also would be a coloured sketch from nature, which merely secured locality and general effects for more detailed finish in the atelier of the artist. Many such studies are of great value, and highly prized by *cognoscenti*, as indicative of an artist's power of hand, and easy mental perception of the great and the beautiful, which are sometimes tamed down, or lost, in the course of finishing an elaborate work.

STUMP. A thick layer of strong paper, made round, and cut to a point, similar to a black-lead pencil. It is used for rubbing

down harsh lines in pencil or crayon drawing, or rubbing solid tints on paper from colours in powder. It is of great use in obtaining ground tints, which may be thus laid with the greatest ease, and to any degree of delicacy or depth.

STYLE. The peculiar manner in which an artist expresses his ideas, dependent upon his spiritual life and habits; it is exhibited in his choice of forms and mode of treating them, and is determined in different ways, according to the changes of thought at different times and stages of its development. He only has a style, whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. Besides the individual style, there is also a national style; for instance, the Egyptian, the Grecian; the style of Greek Art at particular epochs, as that of Phidias or of Praxiteles. The style influences the conception, not merely of the forms, but also of the idea. **MANNER** is a false blending of the personal with the artistic activity, from indolent habits or morbid tendencies of feeling, whereby the form is always modified in a similar way, without regard to the requirements of the subject.*

SUBJECT. The incident chosen by an artist for a picture or other work of Art.

SUBLIGACULUM. (*Lat.*) The covering for the hips, which was open at the sides, drawn between the legs, and secured round the waist; it was worn by Roman soldiers in exercising, or by gladiators in the contest. It was also termed *campestre*.†

SUBLIME. That which strikes the mind with its elevated grandeur of conception and realisation. The head of the antique Jupiter bears the impress of sublimity, and the elevated thought evinced in Raffaele's cartoons have the same characteristic.

SUBORDINATION. (See *GRADATION*.)

SUDARIUM. (*Lat.*) The handkerchief

* Müller's *Ancient Art and its Remains*.

† See the cut illustrative of that word, and those to the article on *GLADIATORS*.

upon which the Saviour is alleged to have impressed his own portrait miraculously, when wiping his face with it, as he passed to the crucifixion, it being offered to him for that purpose by St. Veronica. Another impressed portrait of the same kind is reported to have been sent by the Saviour to Abgarus, King of Edessa. These relics are highly valued by the Romish church, and form the subject of religious pictures, the legend of St. Veronica particularly.

SUGGESTUM. (*Lat.*) The elevated stage from which a Roman general addressed his troops, or an emperor the people, as constantly represented on Roman medals and sculpture.

SULPHURS. Impressions taken by the goldsmiths of the sixteenth century from the engravings executed on plate, paxes, &c.; and which they obtained by spreading a layer of melted sulphur on the face of the plate, producing a cast *in relief* of the lines engraved. Some few of these proofs exist in the British and continental museums, and are known as "sulphurs." They are amongst the rarest specimens confectioned with the art of engraving.

SUPERFICIAL. Not well grounded in the laws of Art and Nature. The term is generally applied to those whose love of display indicates a want of knowledge.

SUPERFICIES. (*Lat.*) The surface of any material.

SUPER-HUMERALE. Another name for the AMICE.

SUPPORTERS. The figures of men, beasts, birds, &c., placed on each side of the heraldic shield, and which may have originated in the ceremonial bearing of the knightly shield to tournaments and jousts, by squires or retainers of a noble house.

SURCOAT, (*SUR-COTE, SUPER-TUNICA*). In costume, any garment worn over defensive armour; the term, however, is more generally applied to the long and flowing drapery of knights, anterior to the introduction of plate armour, and which was frequently emblazoned with

his family arms.* Also, the name given to a short robe, worn over the long robe or tunic, terminating a little below the knee, forming part of the female costume of ladies at the close of the eleventh century.

SURPLICE. The outer garment of an officiating clergyman, which originated in the rochet or alb of an earlier time. It is a long linen robe with wide sleeves, used by all but bishops.

SWEETNESS. A term employed by artists and engravers to denote certain qualities in Art, but which fails in clearly denoting that which it is used to designate. Painters use it to express a certain clearness of drawing and colouring, which is agreeable to the eye, like a head by Carlo Dolce, or a landscape by Claude. Engravers use it to designate a clear delicacy of line, and a smoothness of general effect, such as we see in the works of Strange.

SWORDS are borne as symbols of martyrdom by very many saints who suffered death by that instrument.

SYLVESTER, Sr. An early pope, who was instrumental in converting Constantine the Great and his mother (afterwards Saint) Helena, by the miracle of restoring a dead ox to life, which had been destroyed by a magician, in order to essay his power of resuscitation, which failed, while that of the saint triumphed. Hence he is usually represented with the ox lying beside him, and may be distinguished from St. Luke by his papal insignia. He is sometimes depicted baptizing Constantine, and was author of much of the Roman Catholic ritual.

SYMBOLISM is of two kinds—1. of colour, 2. of form. The symbolic colours and their significations are as follow:—*Green* typifies faith, immortality, contemplation, and the resurrection of the just as shadowed forth in the yearly bursting forth of the leaves after their death in winter. *Blue*, the colour of the clear sky, signifies hope, and love of divine works. *Red* symbolises

* See cuts, pp. 42 and 234.

martyrdom for faith, and also charity. *Purple* signifies the dignity of justice, and is the colour of royalty, the proper dispenser of that quality. *Scarlet* has a similar meaning to red, but also indicates the fervour and glory of witnesses to the Church. *White* signifies purity, temperance, innocence, chastity, and faith in God. *Pale blue* denotes peace, Christian prudence, love of good works, a serene conscience. *Pale green* symbolises baptism. *Rose-colour* indicates martyrdom, through the mystic sense attached to the flower.* *Saffron* symbolises the confessors. The background of figures of saints was occasionally painted to typify their lives or actions, thus:—*White* betokened chastity and innocence of life; *grey*, tribulation; *violet*, penitence; *black*, grief or death. Their dresses, in the same way, indicated their characters by the choice of colour, and the vestments of the Church were also symbolic of the services; *blue* signifying divine contemplation, piety, and sincerity; *green*, the gladness of the faithful; *red*, divine love; and *white*, innocence and purity, the two latter colours being those most constantly in use. *Gold*, in the same way, typifies glory and power; *silver*, chastity and purity. Precious stones were also used with a symbolic meaning, thus: The *diamond* typified invulnerable faith; the *sapphire*, hope; the *onyx*, sincerity; the *amethyst*, humility, &c., &c.; indeed, as the Catholic Church increased during the middle ages, symbolism went hand in hand therewith until every portion of the sacred edifice, and every article connected with its service, including the dresses of the priest and the decorations of the walls, had a mystic meaning. "It was the great book before the invention of printing in which to read the faith," but was unfortunately too much overlaid by such mysticism eventually, which rendered it confused and confusing.

Symbolism of form consists in representing events by causes or types, such as the *sword*, the cause of the death of a martyr; the *palm*, the type of his victory. "The words symbol and emblem are often used indifferently to express the same meaning, but it should be observed that the term symbol may sometimes be used for an emblem where the contrary would not be true; as for instance, the anchor may be either the symbol or emblem of hope; but we could not say that the Lamb or the Good Shepherd was an emblem of Christ, since he himself is embodied in, or represented by them; they must therefore be distinguished as *symbols*, and this term may then be considered as something expressive of the whole 'being and character, rather than any particular attribute or quality of the person or thing represented. The same object, however, may be clearly considered a symbol as well as an emblem, as the sword is the *symbol* of martyrdom, and the peculiar *emblem* of St. Paul."* Animals and creatures of various kinds were also used to symbolise virtues and vices. Those appropriated to the Evangelists will be familiar to all; but there were others considered typical from qualities ascribed to them in the fabulous natural history of the middle ages. Thus the unicorn was believed to live alone in purity, and to be only attracted from its solitude by a virgin of pure and holy life; hence the virgin became the image of the Virgin Mary, and the unicorn the type of the Saviour. The pelican was believed to feed its young with its own blood, hence it became the type also of the Saviour, whose blood was shed for our immortal life; and so the real and the fabulous were alike made subservient to that love of mysticism, which was the great characteristic of the mediæval church.†

SYMPOSIUM. (*Gr.*) A drinking party

* Rubicundus (color) in Martyribus et Apostolis: hi et illi sunt flores rosarum et lilia convallium.—Innoc. iii. De Sacro alto myst. l. i. c. 64.

* Mrs. Twining's *Symbols and Emblems of Early and Mediæval Christian Art*.

† See also EMBLEM, EVANGELISTS, LAMB, and TRINITY in this Dictionary.

among the ancients, who indulged themselves with music and dancing on those occasions. The guests were crowned with flowers, or herbs sacred to Bacchus, and reclined on couches around the apartment devoted to the purpose. Such scenes are of constant occurrence in works of antique Art.

SYNCHRONISM. (*Gr.*) A representation of two or more events at the same time: it was a favourite practice with the mediæval artists to give the entire life of a saint, or history of an event, in one picture; and it was not uncommon, or considered absurd, to represent Herodias receiving the head of St. John in the foreground of a picture, while the saint was kneeling before the executioner in the background with his head on his shoulders. The Prodigal Son is frequently represented leaving his father's house, banqueting with his companions, and feeding swine, all in the same picture.

SYNEDOCHE. (*Fr.*) An ornamental receptacle beside the altar, to receive the sacred vessels and consecrated wafer. (See **CIBORIUM.**)

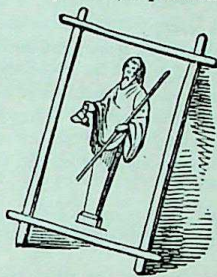
SYRINX. The Pan, or Pandean pipe; the musical instrument of pastoral life among the Grecian shepherds; regarded by them as the invention of their tutelary god, Pan. It was constructed of hollow stems of reeds, canes, &c., of various lengths, fastened together with wax. This simple instrument was the origin of the organ.

SYSTYLE. (*Gr.*) An architectural term for a temple or other edifice which has a row of columns set close together around it, as in the Parthenon at Athens.

TABARD. *In costume*, a light vestment worn over the armour, generally embroidered with the arms of the wearer, or, when worn by a herald, with the arms of the sovereign, or those of his lord.

TABERNACLE. *In Christian Art*, this word has a variety of significations: 1. A **RELIQUARY**; 2. A **REPOSITORY** in which the sacrament might be reserved; 3. A **TRIPTYCH**, with sacred imagery; 4. A **NICHE** for an image.

TABLES. "A painted table" was the common form of designating a picture painted on wood, after the usual manner of mediæval artists in inventories of the period;* and *tabula* was the Latin name for similar easel-pictures, a specimen of which



we engrave from a curious fresco at Pompeii, representing a lady engaged in copying a terminal figure of Bacchus, which supplies a good example of the portable pictures of the ancients.†

The term is sometimes used in architecture to denote an ornamental compartment having a flat surface, on which are sometimes inscriptions or bassi-relievi.

TABLET. Waxen tablets were used to write on by the ancients; they were constructed of thin boards coated with wax and fixed in a strong frame, and several might be fastened together by chords, forming a kind of book.‡ Those used by the moderns are made of skin, or thin plates of ivory and horn.

TABLINUM. (*Lat.*) That portion of a Roman house forming a passage between the atrium and peristyle; its walls were devoted to a display of the pedigree and rank of the owner of the mansion, which would naturally attract the eye of such as had the *entrée* to the more private apartments from the *atrium* or general reception-room. The tablinum therefore contained all the proofs of the rank of the master of the house, the archives of his

* See **PANEL-PICTURE.**

† See also p. 341 for another specimen.

‡ See cut to **SCRINIUM**, against which one of these ancient written tablets is leaning.

family, and records of the acts of each member who had held offices in the state; and Pliny records (book 35, chap. ii.) an act of the orator Messala, in which he indignantly forbids the intermingling of one image that came from another house of the Lerini family with those of his own name and lineage, "for fear of confounding the race of his family and ancestors." The same author alludes to the multitude of statues of various members of a family which sometimes crowded this portion of a mansion; and Virgil* particularly alludes to the arrangement on the entablature:—

"Above the portal, carved in cedar wood,
Placed in their ranks their godlike grandsires
stood."

The *jus imagines*, or right of having pictures or statues in a family house at Rome, was equivalent to the modern right of bearing a coat of arms, and was equally indicative of ancestral rank and position, of family connection and general *status*.

The tablinum was also decorated with encaustic painting and diptychs, inclosing family portraits in wax or ivory, besides the statues of bronze and marble representing noble or honourable members thereof.

TACE. The cross or crutch of St. Anthony.†

TACES, TASSETS. A series of overlapping, metal plates attached to a lining of leather or pour-point, and depending from the waist. Attached by buckles to the lowermost TACE were small plates termed **TUIL-LIES**, which covered the front of the thighs, without impeding the free use of the limbs.‡



* *Æneid*, book vii.

† See cut, p. 31.

‡ The engraving is from the brass of William Berdewell (1490), in West H. rling Church, Norfolk.

TÆNIA. (*Lat.*) The ribands which secured the priestly fillet or bandeau of the ancients, or which tied the laurel-wreath or corona behind, and was allowed to float at the back of the head.* *In Architecture*, the term is applied to the band which separates the Doric frieze from the architrave.

TAIL-PIECE. An ornamental design, generally of a fanciful character, placed at the conclusion of a book or a section of a book.

TALARIA. *In Ancient Art*, the small wings attached to the ankles of Mercury and Perseus. Sometimes they are represented as growing from the ankles, at others they are attached to the sandals. Minerva, also, as the daughter of Jupiter, has the same attribute.



TALBOTYPE. A photographic process, so named from its discoverer, Mr. Fox Talbot, but to which he gave the name of **CALOTYPE**, or beautiful picture.†

TALENT. Aptitude for Art. Cleverness in its practice. It is *ability*, rather than *genius*.

TALISMAN. A superstitious charm, worn about the person, to prevent the baneful effects of witchcraft, or "the evil eye." The custom is profoundly ancient, and it is within a comparatively modern period that its use has fallen into desuetude; if, indeed, it is not still customary with the privately superstitious. The wearing of relics about the person is a feature of the ancient form of talismanic protection still allowed in the Romish Church. Among the nations of antiquity, engraved stones were the commonest form of talisman, and were popular with the Gnostics, after the Christian era. They originated in the grotesque endeavours of the eastern star-worshippers to give a visible significance to their mystic belief, without exposing its secrets to vulgar gaze. The

* See cuts, pp. 23 and 147.

† See p. 92.

quaint and extraordinary imaginings they thus portrayed were well calculated to confuse and astonish any mind at all prone to superstition; and the magical characters of the middle ages preserved, in many instances, the forms thus invented. Aristophanes narrates the large demand made for such supposed protections against evil and safe controllers of fate; by which it appears that a great trade was carried on in fabricating them. Great numbers have been discovered, and no museum is without its specimens. Much value was attached to them, and they were fabricated with solemnity, under peculiar aspects of the stars, and principally by the people of Samothracia. The *bullæ* placed round the necks of children were frequently made hollow, for their reception, like those worn in triumph by Roman generals, which contained talismans, as Macrobius relates, to prevent the effect of evil influence. It was customary also to hang round a child's neck ornaments of a phallic character, which would now be considered as extremely indelicate, but which were believed to have a sovereign effect in counteracting the influence of the "evil eye." In the rings worn by Roman ladies, talismans were often concealed, or worn upon the person, like the Jewish *PHYLACTERY*. The lunar influence was always particularly connected therewith, and the superstitious observances of ancient times have descended intact to our own; since we find the horse-shoe nailed "for luck" over a door by a peasant, who never thinks he is conciliating Luna nearly after the Pagan fashion.

TALUS. (*Lat.*) The Roman name for the game described, p. 54, under the Greek name of *ASTRALAGUS*.

TANKARD. A drinking-jug, with a cover so called, from *étain* and *quarte*, pewter being the metal of which the ancient tankard was formed, and one quart the quantity it was constructed to contain. The Flemish tankard was sometimes of wood, the inside covered with a coating of varnish or resin. The old peg-tankard

was of this construction, having a regulated row of small pegs, down the inside, to denote the quantity of a fair draught. In the early part of the seventeenth century, Briot, the celebrated engraver, produced some remarkably elegant designs for tankards in pewter, which were cast from dies of his workmanship, and generally depict mythological scenes or personages; such subjects being surrounded by enriched arabesque borders, in accordance with the taste of his age, and the interstices filled with elaborate ornament. Gold, silver, and ivory, were all employed for the body of tankards at that period; and the best inventions of the artists and silversmiths were employed in designing and executing such works. Many were sculptured by Fiamingo.

TAPESTRY. A kind of carpeting, with long nap like baize or drugget, used for *hangings* to the walls of rooms, and as a covering for thrones, chairs of state, &c., dyed of various colours, and embroidered with gold and silver.

Throughout the early ages, the employment of females in in-door life was the loom; and their labour decorated not only themselves and families, but the furniture and walls of their dwellings. The classic authors abound with notices of this mode of occupying spare time in the houses of the Greeks and Romans by the fair inmates.* After the decay of the Roman power, the art was still practised; and in the Bayeux tapestry we possess the most ancient piece extant.† In the inventories of this early time, we meet with notices of hangings in use for the churches, the gifts of the pious, and the work of their hands. Such tapestries, of various shapes and colours, were especially used for the decoration of the church, and appropriated to certain festivals. Durandus, in his *Rationale Divinorum Officiorum*, devotes several pages to the figurative meaning of these decorations for the altar. The in-

* See Yates's *Textrinum Antiquorum*. 1843.

† See p. 70, for a full account of this curious work.

roduction of arras (so named from the town in which it was first manufactured), in the fourteenth century, made the custom more general. This kind of tapestry was woven into a series of patterns, very much resembling those adopted for modern wall-papers. Sometimes they consisted of bunches of flowers; at others, of trees, birds, and animals. There are curious examples of such works given in the backgrounds of the remarkable series of historic illuminations, illustrative of the narratives of Froissart and Monstrelet, and which have been engraved by Johnes, to illustrate his edition of the works of these authors. In the fifteenth century, the Flemish tapestry manufacturers essayed a bolder flight, and executed historic scenes, and religious and mythological pictures, which were remarkable for boldness of conception, vigour of drawing, and power of colour. Thenceforward, the highest art was devoted to their service, and the genius of Raffaele produced cartoons for the use of the factory at Brussels.* The taste for these hangings continued to increase; and the inventories still preserved of many noble families prove that no important rooms in a mansion were considered to be furnished without a "set of hangings" for their walls. At Hampton Court are still preserved many old Flemish tapestries of this period, delineating scripture scenes and other curious mythologic inventions, on which the faculties of the artists of the day were employed; but the admirable work of M. Jubinal on the French historic tapestries should be consulted by all who wish to know their interest, and the ability displayed in their fabrication, as well as the quaint imaginings frequently enlisted into the service of this manufacture. The revival of classic learning generated a taste for the delineation of the principal events narrated in Homer and Virgil, and for the fanciful mythology of Ovid; while the innate love of the old romance lore induced the wish to see the tales of chivalry also por-

trayed; the more abstruse student choosing the moral pictures of Vice and Virtue, and their consequences, which were also as commonly fabricated; or the realisations of the moral romance, of which several curious examples are given in M. Jubinal's work. Walls might thus be rendered as instructive as they are in the East, with moral apothegms covering them. The art was brought into England by William Sheldon, towards the end of the reign of Henry VIII. In the reign of James I., a manufactory was established at Mortlake, in Surrey, by Sir Francis Crane, who had £2,000 granted by that sovereign to encourage the design. The Great Civil War destroyed the factory, and little of its work is known except some maps of English counties which were produced there.* The first manufactory of tapestry at Paris was established by Henry IV., in 1607, and was conducted by artisans whom he had invited from Flanders, where the manufacture had been conducted with great advantage to the state. Under the spirited auspices of the French government, the tapestry manufacture proceeded with great vigour; and Louis XIV. gave it permanent celebrity, by his patronage of the institution known as the Gobelins, which gave its name to a class of tapestry never surpassed, or even equalled, by that of any other place. The most refined drawing, and the most delicate shadowings of a picture, are reproduced in this manufactory with a truth and delicacy quite surprising. The altered taste of the present age has completely eschewed such works as wall decorations. The establishment at the Gobelins is conducted by national grants, and their productions used as national gifts to royal personages, the time and labour bestowed on them being too great for ordinary demands or payment.

TARGET. A large round shield. The

* Some specimens of these are preserved in the lecture-rooms at St. Mary's, York. The merely instructive character of such works, and their total uselessness as decoration, sufficiently explain the impossibility of the factory's competing with continental fabricants.

* See p. 227.

circular mark set up for the use of gunners or archers when practising.

TARSIA, TARSIAURA. (*Ital.*) A mosaic wood-work, much practised in Italy in the fifteenth century; representing architectural scenes, landscapes, fruit, and flowers, by inlaying pieces of wood of various colours and shades into panels of walnut-wood. It was first done in black and white only; but afterwards other naturally-coloured woods were adopted, and when they failed in giving the tints wanted, they were stained the required colour. Thus, box was stained yellow by saffron, while various tints of brown were produced by singeing white wood, similarly to the mode adopted for poker-pictures. The subjects most proper for tarsia-work are perspective representations of buildings, full of windows and angular lines, to which force and relief are given by means of lights and shades: it was frequently employed in decorating the choirs of churches, as well as the backs of the seats and wainscotings, and the panels of doors. The art was cultivated to the greatest extent in the Venetian territories.*

TASSEL. A pendant ornament, generally consisting of a knob, from which hangs a bunch of fringe.

TASTE. The power of expressing or appreciating the finer qualities of Art as exhibited by the practical artist, or felt by the amateur or connoisseur. The want of it may be best illustrated in some Dutch painters, who, with great grace of colour and composition, introduce into their pictures vulgar or indelicate incidents. The possession of taste ensures grace or beauty in the works of an artist, and the avoidance of all that is low or mean. It is as often the result of an innate sense of beauty or propriety, as of art-education; and no genius can fully compensate for the want of it.

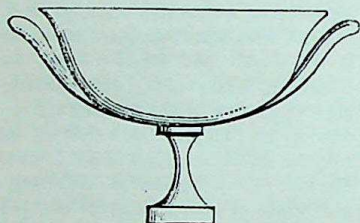
TAYLOR INSTITUTE. This building is to Oxford what the Fitzwilliam Museum is to Cambridge—a home for the works of

Fine Art, which Oxford can scarcely be said to have possessed before, but which no seat of education should be without. The building is the work of C. R. Cockerell, R.A., and is somewhat too ornate in character, being more showy but less grand and impressive than its Cambridge rival. It was erected from bequests made by Sir Robert Taylor and Dr. Randolph, for erecting a proper edifice and establishing a foundation for the teaching and improving the European languages, and for galleries for the reception of the Pomfret Marbles, and such paintings, engravings, and works of Art, as may occasionally be left to the university. The Pomfret Marbles have been much injured by injudicious restorations; to them have recently been added the Arundel collection, formerly located in a dark room in the quadrangle of the Divinity School. They are now in spacious, well-lighted galleries. The modern sculpture includes the gift of the entire series of the original models of Chantrey's works, together with his studies from the antique; the whole was presented by his widow. The drawings preserved here are, however, among the most remarkable Art-productions in Oxford, and consist of the enormous number of one hundred and thirty-seven by Raffaele, and fifty-three by Michael Angelo; they formed part of the wondrous gatherings made by Sir Thomas Lawrence, and were purchased by the University of the Messrs Woodburn for £7,000, the Earl of Eldon nobly subscribing £4,150 of the money. They are all framed and hung on the walls, and exhibit the mind and style of the master, from the simplest sketch to the most finished study; they are chiefly executed with the pen or in bistre, the lights heightened by white. The power of Angelo and the grace of Raffaele cannot be better studied than in the contemplation of these fine, spirited, and vigorous works, cast off evidently by hands guided by the first impulses of genius, before their ideas were tamed by lingering over the work. Oxford may indeed be

* Vide Mrs. Merrifield's *Ancient Practice of Oil Painting*.

proud of this collection, which nobly retrieves the character of the city from the imputation of exhibiting no art worthy but that of architecture.*

TAZZA. (*Ital.*) A flat cup with a foot and handles; a shallow vase similar to that



exhibited in our cut, which is from an antique in terra-cotta discovered at Nola, and now in the Museum at Naples.

TECHNICAL. Peculiarly descriptive of certain modes in art, or certain habits of work adopted by artists. The terms which designate style or manner, or which exclusively belong to any branch of art, and which, though often arbitrary, are understood by the professional and connoisseur, but are not in ordinary use, and would not be understood, or might even seem absurd to the uninitiated. Thus, the expression frequently used in speaking of a landscape, "How well the figures in the foreground *carry off* the distant hills," may be cited as a glaring instance of what some writers term "artistic slang," but which is well understood by those who use it, and who would find no simpler or clearer words to express the successful delineation of the gradations of distance produced by the introduction of powerfully painted and brilliantly coloured figures in the foreground, than this phrase conveys

* In one of the rooms are preserved Cooke's copies of the Cartoons at Hampton Court, which have been already alluded to, p. 227, and which are a disgrace to a building containing so many fine things. Such anomalies can only exist through ignorance, and "prove" that the learning of the university does not yet extend to Art. The pictures here are all *mediocre*, with the exception of a copy of Raffaele's "School of Athens," attributed to his favourite scholar, Julio Romano.

to their mind, although to others exceedingly absurd, involving as it does a ridiculous impossibility. It is, therefore, clear that such terms must be used by, and addressed to, the few; for they merely tend to confuse and mystify the majority of persons. There is no profession without them, and, absurd as they may seem, they are exceedingly useful as conveying peculiar ideas in brief forms.

TECHNICS. (*Gr.*) TECHNICS may be regarded as two-fold:—First, the process by which the impression of a form is presented to the human eye by a certain fashioning of the material furnished to the artist, without regard to the properties and peculiarities of the material by means of which this is effected: this we call *optical TECHNICS*. Secondly, the process by which the form determined by *optical TECHNICS* is produced in a peculiar material with reference to its peculiarities, by adding to or taking from, by laying upon or altering the surface: this is called *mechanical TECHNICS*, which includes the formative arts, working in clay and similar materials, metal-casting, sculpture, wood-carving, working in metals, ivory, precious stones, glass, die cutting, drawing, painting, and mosaic. *Optical TECHNICS* includes aerial and linear perspective, and its applications to sculpture, painting, and architecture.*

TECTONICS. (*Gr.*) A series of arts by which vessels, implements, dwellings, and places of assembly, are formed; on the one hand, indeed, agreeably to the end for which they are designed—but on the other, in conformity with sentiments and artistic ideas. Their highest point is *architectonics*, which rises most above the trammels of necessity, and may become powerfully representative of deep feelings.†

TECTORIUM. (*Lat.*) A species of plaster-work adopted for the decoration of Roman houses, and consisting of a mixture of lime and sand; a better kind was

* Vide Müller's *Ancient Art and its Remains*
† *Ibid.*

known as *albarium*, and was obtained from the purer lime of marble, in which raised stucco ornaments were formed to decorate walls and roofs.

TEGULA. (*Lat.*) A tile for the roof of a house. Such tiles were frequently shaped into an ornamental form, so that in overlapping they formed a varied line; or else they were decorated with moulded ornament, as in the antefix, engraved p. 30.

TEGULATED ARMOUR. A defence for a soldier, constructed of small overlapping plates, of horn or metal, originally adopted by the Eastern nations of antiquity; and the use of which may be said to have died out in the Almayne rivets of the sixteenth century.*

TELAMONES. (*Lat.*) Male figures employed in a similar manner to the *CARYATIDES*, as supporters of an entablature or cornice.†

TEMPERA, DETREMPE (*Fr.*) Tempera painting, "*a tempera*," or *DISTEMPER*, as it is now called, is that in which the pigments are mixed with chalk or clay, and diluted with weak glue or *SIZE*. It is chiefly employed for scene-painting, and for the decoration of rooms. Artists are undecided as to the nature of ancient painting in *tempera*. The opinion that it was a kind of water-painting, in which white of egg (*albumen*) was used as a vehicle, is inadmissible, since investigation has proved the existence in old paintings of oily substances mixed with resin,

but all have a ground of gypsum, or chalk, tempered with milk, animal glue, or white of egg. The pigments are laid on very thinly upon a glazed, white ground; they are durable, possessing all the properties of oil colours, and may be cleaned with water without injury. Later investigations led to the suggestion that essential oils and wax were ingredients of the vehicle, or may have been used in some manner as a varnish. Though the laying on of the pigments appears transparent, we may conclude, from a certain stiffness, hardness, and meagreness in these old pictures, that the technical part of this kind of painting was not favourable to a free mode of treatment. This might be remedied by the modern style of painting, and the restoration of tempera-painting would cause a new epoch in Art, because of the durability of its colours. It may be remarked, historically, that tempera-painting was brought from Constantinople (Byzantium) to Rome, and flourished for three hundred years, until the introduction of oil-painting.

TEMPLATE. The pattern used by masons as a guide for the formation of ornamental portions of their work, and generally consisting of sections of moulding, &c., cut in thin board.

TEMPLE. An edifice sacred to religious purposes.

TENDRIL. The clasps of the vine. These and the stalks of plants were ex-



tensively used by the artists of antiquity

* See page 16.

† See cut illustrative of the word *ATLANTES*, with which they are identical.

as decorative adjuncts, from the ease with which their graceful curves might be converted into ornamental forms. Our engraving, illustrative of the term *SCROLL*,

will exhibit the aptitude of their flow to decorative purposes. We add another example from a painted vase in the Museum at Naples; the centre is occupied by a female's head rising from the calyx of a flower, like the Clytie of the Townley Gallery, now in the British Museum. The varied and elaborate forms surrounding this head, although founded on nature, abound with freedom, and carry the eye agreeably over the entire composition by their elaborate convolutions.

TENEPROSI. (*Ital.*) A school of artists founded by Carravaggio, who were remarkable for bold effects of shadow and general power in their mode of rendering chiaroscuro. They connect themselves with the *Naturalisti* by their study of peculiar phases of real effects, in contradistinction to those which are the results of scholastic teaching only. The *Caravaggeschi* or the *Tenebroso* were very much encouraged in Venice; though strangers, they even supplanted the Venetian painters of distinction in the public favour. Of this school were Pietro Ricchi of Lucca, called Il Lucchese, Carlo Saraceni, Francesco Rusea, Stefano Pauluzzi, Matteo da' Pistoerchi, and Bastiano Manzoni.

TENSA. (*Lat.*) A triumphal car of a highly decorative kind, upon which the figures of the gods were carried during the Circensian games, much in the manner of the Juggernaut of India.

TERMINAL FIGURES. Figures which have but the bust of a god on a stone pillar, diminishing at its base or terminus, and used to mark boundaries.* A festival named the Terminalia was always celebrated by the ancient Romans on the last day of their year.

TERRA-COTTA (*Ital.*), BAKED CLAY. Works in terra-cotta are moulded in clay, which is afterwards burnt, in the same manner as bricks. It was anciently used for portable statues, the Lares and Penates, for ornamental friezes and bassi-relievi, for which its peculiar property for pre-

serving the most free and vigorous handling of the artist gave it great value. It forms a useful and inexpensive source of ornament in architecture, but one which of late years has been unaccountably neglected: symptoms, however, of its revived use are now apparent.

TERRA DI SIENNA. (*Ital.*) A ferruginous, ochreous earth, used as a pigment in both oil and water-colour painting, in its raw state and when burnt: in the latter instance it becomes of a deep orange tint, and dries more rapidly. It is transparent and durable: mixed with various blues, it yields many useful hues of green.

TERRA NERA. (*Ital.*) A native, unctuous pigment, used by the ancient artists in fresco, oil, and tempera-painting.

TERRA VERDE (*Ital.*), GREEN EARTH. There are two kinds of native green earth used as pigments in painting: that obtained from Monte Baldo, near Verona, and the other from the Isle of Cyprus. The former has much more body than the latter; it is very useful in landscape-painting in oil colours; it is a silicious earth, coloured by the protoxide of iron, of which it contains about twenty per cent.; it is not affected by exposure to strong light or impure air.

TERRETTEA, (*Ital.*), otherwise called **TERRA DI LAVA** or **TERRA DA BOCCALI**, is the earth or clay used for ordinary earthenware, which being mixed with powdered charcoal was employed by the older oil-painters in forming an absorbent white ground, similar to that employed by framemakers in the present day as a ground for gilding. Raffaele painted one of the halls of the Vatican in terretta.

TERTIARY COLOURS. The so-called tertiary colours are CITRINE, PUSSET, and OLIVE, produced by the mixture of two *secondaries*; more correctly speaking, they are *greys*, and are either red-grey, blue-grey, or yellow-grey, when these *primaries* are in excess; or they are violet-grey, orange-grey, or green-grey, when these *secondaries* are in excess.

TESSELATED PAVEMENTS. The

* See HERMÆ.

beauty, variety, and elaboration of the pavements formed by the ancients with variously coloured tesserae, in the manner of MOSAIC, have been the subject of admiration in modern times. The famous one of the battle of Issus, found at Pompeii, is the most remarkable for its artistic power; it delineates the stirring scene of war with singular truth and vigour, the figures and horses being all in strong action, and excellent in drawing, foreshortening, and colour. Wherever the Romans went they carried the art with them; and many beautiful pavements have been discovered in our own country, but they are chiefly geometric in design. The curious gladiatorial scenes at Bignor, Sussex, are, however, an exception; and so are others at Cirencester, representing Orpheus charming the brutes. Pliny informs us, that in the construction of these works the Romans selected from all parts of the country the natural rocks, and that where these did not supply to the artist the required colours, that they subjected these stones to the action of fire, or that they prepared terra-cotta tesserae, and introduced these where they would produce the best effect. Professor Buckman has proved the truth of this in the pavements of the ancient Corinium (or modern Cirencester); and the results of his examination of the tesserae, in which he has been assisted by Dr. Voelcker's chemical skill, show that the various colours are obtained from the following stones and artificial preparations:—chalk was used for the *whites*; the great oolite for the *cream colours*; the same burnt in a smoky fire form the *greys*; the Wiltshire pebbles were selected for the *yellows*; the old red sandstone for the *chocolate browns*; and the limestone bands of the lower liassic formations for the *slate colours* and *blacks*. Some of the varieties of red and black were obtained from terra-cotta, and ruby-colour from solid glass, coloured by oxide of copper.

Speaking of these pavements at Cirencester, Mr. Westmacott, R.A., remarks:—"Interesting as these pavements are as

monuments of past time, they have a further claim upon our attention for the qualities of Art exhibited in them. The execution, owing to the nature of the materials, and the mode of workmanship adopted in putting them together, is somewhat coarse, and the details and drawing rather rude; but, passing over these mechanical and technical defects, there is a style of design in them which associates them, in my humble opinion, with the happiest examples of the best period of Art. There is grandeur of form, dignity of character, and great breadth of treatment, which strongly reminds me of the finest Greek schools; I do not mean to say that of Pheidias, but of subsequent masters, even of Lysippus. The proportions are good, the actions full of energy, and the composition of the figure is almost a close copy of statues and reliefs to be found in our own collection of Greek sculpture in the British Museum. Were I a painter, I would venture to enlarge upon another point of comparative excellence in these mosaics, and that is, the quality, and breadth, and distribution of colour, so far as the masses are concerned. The fine feeling of the picturesque confined within the limits of grand simplicity, is shown in the relief and contrast afforded by the head-dresses of rich green foliage, corn, flowers, and fruit. As a whole, these interesting specimens satisfy me, as an artist, beyond the shadow of doubt, that such works were produced after examples of the very highest reach of Art."*

These tessellated pavements are also exceedingly interesting from the cautious arrangements which, it is evident, were observed in their construction, and from the information which they afford us of the manufacture of the bricks and tiles which are used in their support. This arrangement is thus described by Professor Buckman:—"The pike are made of various materials, most of them bricks of eight

* See Buckman and Newmarch's *Remains of Roman Art in Cirencester*. For further notices of the Art, see also MOSAIC, in this Dictionary.

inches square, forming a cap. Some of the pilæ were constructed of rough-hewn blocks of stone, others of part stone, and the rest of bricks of the required height. Upon each of the columns so formed, rested *flanged tiles*, with the flange placed downwards, thus forming a *continuous floor of tiles*, upon which the concrete, composed of a mixture of pounded bricks and lime, was evenly laid, about six inches thick, and, this done, the whole preparations were complete for the designs of the artists in mosaics."

TESSERA, TESSELLA. A small cubical or other geometrical form, of marble, earthenware, glass, &c., used for TESSELLATED pavements, ornamenting walls, &c. The term is also applied to the small pieces of wood, bone, or metal, used as tickets of admission to the theatres of antiquity, or as certificates for the gladiators, containing their names, that of the consul, and the day on which they had won their distinction in the circus. The *tesserae liberales* were distributed on stated occasions by the Roman emperors among the people, and gave the recipients the right of obtaining a free gift of a certain quantity of food or money. The *tesserae hospitales*, as their name denotes, were a private pledge of reciprocal hospitalities entered into by certain families toward each other, and which was sometimes effected by inscribing the names of each on the tesserae, then breaking them asunder, and interchanging each part, as a pledge of friendship. The *tesserae convivales* were of the nature of free admissions to all public festivals or banquets, bestowed as compliments on deserving citizens.

TESTIÈRE. (Fr.) A head-covering of plate, for a horse armed for battle. It differed from the CHAMP-FREIN, which defended the front of the head only, inasmuch as the testière was constructed to fit the entire head, as the helmet fitted that of a knight, and was opened and shut with hinges. There is a fine specimen in Warwick Castle.*

* Engraved in Grose's *Ancient Armour*, pl. 42.

TESTUDO. (Lat.) A tortoise. The name given to various kinds of the LYRE, but more especially to that in which the sounding-board was shaped like the shell of the tortoise. The name was also applied to a military manœuvre of the Roman soldiery (depicted on the Antonine column and elsewhere), by which they placed their square shields close together over their heads, to cover an attack on a fortress, and protect themselves from missiles.

TETRAMORPH. (Gr.) In *Christian Art*, the union of the four attributes of the Evangelists in one figure, winged, standing on winged, fiery wheels; the wings being covered with eyes. It is the type of unparalleled velocity.*

TETRASTYLE. (Gr.) A porch, temple, or other building, having four columns in front, or similarly situated around the interior quadrangle.

TETRAVELA. (Lat.) The veils or curtains placed between the pillars which supported the canopy of the altar, at the sides and in front, and which were drawn around it when the priest was not officiating.†

TEXTILE ART. The productions of the loom, in all the varieties of pattern and tint, adopted for the requirements or luxuries of dress or decoration.

TEXTURE. The quality which characterises the surface of a work in formative Art; hence the term *texture* is applied to denote the peculiar excellences of those artists who, like Gerard Dow, take much pains to deceive the eye by their realisations of the surfaces of table-cloths, satins, &c.

THALAMIFERA. (Gr., literally *bed-bearers*.) Kneeling figures, supporting a sculptured tablet containing figures of the gods or hieroglyphic inscriptions, the work of ancient Egypt; or others of similar conception, the works of the Greeks and Romans, which support architectural enrichments or inscribed tablets.

* See note to EVANGELISTS, p. 181.

† See STENOCHUE.

THEATRE. A building for dramatic performances. The theatre of the ancients was constructed much like our own, the audience being disposed in a half-circle, opposite the stage; the pit being kept free, under the name of *orchestra*, for the chorus, a most important feature in the antique stage. The scene was regularly built, and the entrances and exits took place at certain doors appropriated to the station in life assumed by the actor in his character. In a little time, however, the Greek theatre had scenery capable of being changed; and by turning the pivot upon which the side-scenes rested, they might be entirely altered. They had also machines by which the deities might be represented floating in the air: thunder was imitated by brazen vessels, &c. There needs, therefore, no analogous deduction of the modern theatre from the custom (not yet proved) of acting plays in an inn-yard, and imitating the galleries around, when a proper building was constructed for the actor. The old classic theatre may be fairly considered as the true prototype; but the improvement in the appliances of the modern stage leave the ancient one far behind.

THEORY. The mental rule which guides the work of an artist, and upon which he relies. Upon this basis must its success depend; for should his theory of construction be wrong, the work is a failure. It regulates his composition to a certain form, or the prevailing tints of a picture to a certain arrangement, without which the whole would have an inartistic, commonplace, ignorant, and repulsive look. It is, however, distinguished from **PRACTICE**, or absolute manipulation, inasmuch as a person incompetent to draw may be fully aware of the principles of action which should rule the artist. Such is the qualification which makes a *connoisseur*.

THERMOGRAPHY. A compound term from the Greek, literally signifying *heat-drawing*, and applied to a photographic process for copying prints and drawings upon paper, metal, or glass, previously

rendered sensitive to *heat*, without the agency of light, by placing the prepared face of such objects in contact with the print, &c., to be copied, which is first subjected to the vapour of iodine, which, having affinity to the plate opposed to it, produces an image capable of full development. Starched paper being placed in contact with an iodised print, will convert the paper into a fac-simile of such engraving or drawing, in which every line of the original will be exactly delineated.

THOMAS, ST., APOSTLE, is generally known by bearing a spear in his hand, in allusion to his martyrdom by that implement. He occasionally bears an arrow, a book, and a carpenter's square.

THOMAS, ST., OF CANTERBURY. This turbulent and ambitious prelate, who kept England in confusion for many years, is generally depicted with a sword across his head, or the entire scene of his death is represented. When that is not the case, he is delineated in full pontificals, a halo surrounding his head.

THOMAS AQUINAS, ST. This learned doctor of the church is usually represented with a star on his breast and a dove at his ear, indicating his glory and the supposed instigation of the Divine Spirit in his works.

THORAX (*Lat.*) A metal cuirass, worn by the classic soldiery. A guard for the throat and breast, worn by the mediæval military.

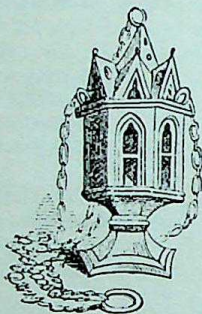
THREE-QUARTER. A term applied to designate a particular size of portraiture, measuring 30 inches by 25. The term also designates a portrait delineated to the hips only.

THRONE. A royal seat, distinguished from all others, as well by its important size as by its decoration. It was provided with a footstool, and may be seen in its primitive form in early Egyptian sculptures. Ivory, gold, and gems, frequently adorned them.

THRONES. An order of angels, who are usually represented with double wings,

supporting the throne of the Almighty in ethereal space.

THURIBLE. A vessel held in the hand, for burning incense, suspended by chains, and used at mass, vespers, and other solemn



offices of the Romish church. Representations of **THURIBLES** are often found in pictures by the early German and Flemish masters.

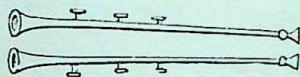
THYRSUS (*Lat.*), **NARTHEX** (*Gr.*) A light, ivy-entwined staff surmounted by a pine-cone, and said to have been so placed as an indication of the custom among the ancient Greeks of flavouring their wine with turpentine obtained from the fir-apple—a custom still in use in Asia Minor. The **THYRSUS** is an attribute of Dionysius, and the satyrs, menads, and others engaged in Bacchic rites.* Most of the ancient works of Art represent the Thyrsus with a bunch of vine-leaves or ivy, with grapes and berries instead of the fir-cone; among which, the fable relates, a spear-point was concealed, a wound from which was thought to produce madness.



TIARA. A triple crown, which, on certain occasions, the Pope wears in public, as a sign of his temporal power. The term was also applied to the head-dress

of Roman females, and to the crown of the ancient Persian kings, among whom has descended the true royal tiara, as depicted in our cut.

TIBIA. (*Lat.*) A term applied to a wind instrument of the flute kind, much used by the nations of antiquity, and originally constructed of the leg-bone of an animal, from whence the name is derived. They were of various forms, and occasionally double, as in our example, copied



from Gruter, which shows the stops on each flute, both of which were played together, the cheeks of the player being occasionally strengthened by a leathern mouth-piece, fastened round the face.

TIE-BEAM. A term in architecture for the solid beam which crosses a hall or other large apartment, and upon which rest the king-posts and other timber-work that support the roof.

FIG. A flat-bottomed drinking-cup, of capacious size, and generally with four handles, formerly used for passing round the table at convivial entertainments.

TILES. Decorative paving-tiles have been in use from the earliest civilised era, and are found in the process of excavating the ruins of ancient Babylon and Nineveh. In the description of the palace of Ahasuerus, we have a very explicit statement of an expensive pavement, then employed for internal decoration:—"In the court of the garden of the king's palace, where were white, green, and blue hangings, fastened with cords of fine linen and purple to silver rings, and pillars of marble; the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble." We may infer from this, that although the highways were frequently left unpaved in the ancient cities, the courts of the palaces were laid with marbles and tiles. Pliny informs us that Byases of Naxos introduced tiles of marble 620 years before the birth of Christ; and from the

* See cut to **BACCHANTE**.

same authority we learn, that a glazing was employed, into the composition of which metallic oxides entered as the colouring agents. He tells us—"The most famous workman of this kind was one Sosus, of Pergamus, who wrought that rich pavement in the common hall which they call Asaroton æcon, garnished with bricks or small tiles, annealed with sundry colours."

Müller gives an account of the decorative hall-pavements of the Greeks, and Father Secchi tells us that in the days of Alexander of Macedon, the luxury of pavements, formed of coloured marbles, prevailed throughout Greece, and that the decoration of the ground frequently excelled that of the walls and ceilings. These works appear, however, to have been mosaic, or tessellated pavements, and to have been formed of numerous small pieces of naturally-coloured stones.

Although we find tessellated pavements, in every part of the world to which the Roman arms extended, employed as the favourite mode of decoration in the public buildings, and in the residences of the great, we have continued indications of the endeavour to substitute the less expensive flooring of tiles for these elaborate works. The extended use of tiles appears to have been associated with the progress of Orientalism across Europe. When we examine the line pursued by the Saracenic invaders, we shall find as constantly remains of floorings; and in the Alhambra the walls are also decorated with square tiles, their surfaces being impressed with intricate patterns filled in with coloured composition.

In the East the custom continued from its earliest invention, and was extensively employed in the mosques of Persia and Arabia, where walls and floors testify to the ability of their artizans. Thence the art was carried to India and Africa by the Mohammedan conquerors, and from Africa to Spain, at the conquest of that country by the Moors in A.D. 711, after which time the Alhambra and other buildings were

profusely decorated with these brilliant enrichments; such tiles, under the name of *azulejos* (from the Arabic *zuleiek*, a varnished tile), became very popular with the Spaniards. The flooring of the Mayor's Chapel at Bristol is paved with these *azulejos* of Spanish manufacture, which were probably imported for the purpose by some one of the merchants of that city who traded with Seville. The art was carried into Italy in the fifteenth century.*

Among pavement tiles we find four varieties: encaustic or indented, inlaid with clay; Moorish indented, and inlaid with enamels; such as have the pattern in relief; and plain tiles of geometrical forms, similar to mosaics, but larger. The impressed pattern, at first filled with some substance of a different colour, at last became the true encaustic tile, in which the coloured substance forming the pattern was always applied in the soft state to the clay of the tile, and both then burnt together. Indented tiles appear to have been rarely employed for pavements, since it is obvious, owing to the unevenness of the surface, they would be liable to wear away, be a receptacle for dirt, and also be unpleasant to walk upon. They were in all probability more frequently employed for the decoration of walls; the true encaustic tile being more generally adopted for pavements. Of course the character of the body of these tiles varies much with the geological character of the district in which they have been manufactured. Sometimes the body is of red clay, and sometimes of white or cream-colour; but in all examples we shall find, upon examination, that the surface-ornaments are of a different material.

The most important of these works were the large stove tiles, made by Palissy of France in the latter part of the sixteenth century, which have coloured figures modelled in relief. Similar slabs were manufactured in Germany, and afterwards

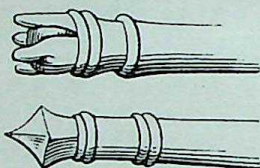
* See also ENCAUSTIC TILES and TESSELLATED PAVEMENTS.

in the Low Countries, particularly at Delft, which almost monopolised the manufacture. The smaller tiles were generally constructed square, and were decorated with figures of all kinds in various tints of blue. Occasionally twenty or thirty tiles were placed together to form one subject. Dr. Doddridge has recorded the mode adopted by his mother to excite in him a love of learning when a child, by teaching him Scripture history with the aid of such tiles in her fireplace.

TILT. An encounter between armed knights in time of peace, as a practice of arms.

TILTING-HELMET. See **JOUSTING-HELMET**.

TILTING LANCE. A lance with a point *rebated*, or turned back (see **REBATO**),



or with a small coronet of spikes, to unhorse an opponent without injury; it was used in practising at the tilt or tourney.

TINCTURE. An heraldic term to designate the colours, metals, or tints used for the *field* or ground of an emblazoned shield. Thus the tincture of the French royal arms (p. 193) is *azure* or blue, that of the arms of Shakspeare (p. 77) is *or* or gold.

TINT. The different degrees of intensity and strength of colour in a pigment, which is modified in oil-colours by the addition of a white pigment; and in water-colours by the addition of water in various quantities. "To understand distinctly the different qualities of tint and tone, and separate from them the vague impression necessarily imbibed from the very loose manner in which they are occasionally, if not generally, spoken of and written on, even up to the present time, it will be useful to probe slightly the science of

colour itself. The chromatic elements are three—yellow, red, and blue; but the term colour has been extended to each of their triple relations in mixture or combination. Thus we now have, under the denomination of colours, three primaries—yellow, red, and blue; three secondaries—orange, green, and purple, each containing two primaries; and three tertiaries—citrine, russet, and olive, each containing two secondaries. Each of these nine is susceptible of an infinite number of gradations between its parent colour and white, which gradations are tints. The parent colour and white, having claims and characters of their own, do not of course fall under the term tint: for once admit one term to represent two things, and simplicity and distinct meaning end. Tint, then, is any unbroken state, of any colour, varying between the intensity of its parent colour and the purity of white." *

TINT-TOOL. A species of graver, having its point of different degrees of width, to cut lines in copper or wood of certain



breadths, which are determined by the requirements of the engraver. We engrave specimens of the finest and coarsest of such tools.

TOGA. (*Lat.*) In *Ancient Costume*, the Roman toga corresponded with the Grecian pallium, in being the principal outer garment worn by men; it was usually made of white wool, the form varying at different periods as taste varied. The form and mode of wearing have been subjects of dispute among the learned, but the best authority is Rich's *Companion to the Latin Dictionary* (Art. **TOGA**), where the subject is fully investigated.† It may be simply described as an ample garment like a large blanket, capable of being folded about the person in a variety of ways, but generally leaving the right arm

* J. B. Pyne in the *Art Union* for 1844.

† See also Becker's *Gallus*; Smith's *Dictionary of Greek and Roman Antiquities*. 2nd edition.

free, as exhibited in our engraving of an antique statue of a Roman senator, which represents this article of dress in its amplest form, as worn in the Augustan age,



at which period it was wound round the body, brought under the right arm, and then thrown over the left shoulder, falling down the back. It gave much dignity and grandeur to the wearer, owing to its capaciousness and simplicity, and was the cherished dress of the Roman men.

TOMB. The most important and imposing tombs of antiquity are the Egyptian pyramids; next to these must be reckoned the sepulchres of the Roman monarchs, such as those of Severus and Hadrian. The smaller tombs among the classic nations were remarkable for taste and beauty, and formed elegant adjuncts to cities, as may still be seen in the Street of Tombs at Pompeii. The Greek *stèle* may be considered as the most graceful—the Xanthian Temple tombs, as the most ambitious—of the mortuary memorials of that ancient people. The moderns are outstripped in erections of this kind by the Eastern nations, whose sovereigns have erected the most costly, extensive, and

beautiful buildings for the purposes of memorials of themselves and their families, and which excite the wonder and admiration of travellers.

STONE. The prevailing colour of a picture, or its general effect, denominated *dull* tone, *bright* tone, &c. It depends *first* upon the right relation of objects in shadow to the principal light; *second*, upon the quality of colour, by which it is felt to owe part of its brightness from the hue of the light upon it.* "There is a very distinct character attaches to tone, which renders it one of the most dangerous or useful powers. As regards the capability of advancing or retiring, it would seem to occupy a position midway between extreme opacity and transparency. In its most perfect state it approaches, as near as may be conceived, the quality of ultra-transparency; and in its most imperfect state, or that in which it may be said to have just departed from tint, it remains nearly opaque. This circumstance, of itself, renders it, in the hands of the consummate painter, a power co-extensive in utility with any other that may be named. But equal with its utility is its danger in the hands of the tyro; as is the case with all well-set and sharp-cutting instruments, which require not only the nicest adjustment, but to be propelled with the nicest discrimination. Tone is never dull; tint may be, and is so when descending to or ascending from a low colour. A dull colour in tint becomes lustrous and brilliant in a tone, which is capable of imparting to any colour—not higher than a secondary, and those even below the tertiaries—a meaning, vitality, and impression, sometimes not to be gained in the primaries themselves, and without which the primaries, in their fullest and most transparent beauty, could not with propriety find admission in a work requiring them."†

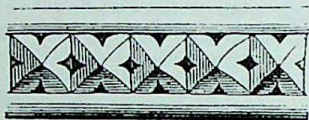
TONSURE. The shaven crown of the head of a Roman Catholic priest; it is

* Vide *Modern Painters*, by a member of the University of Oxford, vol. i.

† J. B. Pyne, in *Art Union* for 1844.

the preparatory rite upon receiving sacred orders, and believed to be in imitation of St. Peter, who is usually depicted as bald on the top of his head; or else as indicative of the crown of thorns placed on that of the Saviour; as well as of the humility which should characterise a monastic life.

TOOTH-ORNAMENT (termed also **DOG-TOOTH** and **NAIL-HEAD**). A peculiar decoration extensively used in the early English style of architecture, forming a marked feature by which it may be generally known. It may be described as



consisting of a series of closely-placed, small flowers, each consisting of four leaves, which project forward to a central point. These are generally placed in hollow mouldings, and are used in great profusion.

TOPAZ. The gold of Heraldry, which is represented by a series of small dots in engraved coats-of-arms, of which we have an example in p. 77.

TOPIA. (*Lat.*) Landscapes of a fanciful kind; trees and bowers depicted on the walls of houses in fresco. Many examples occur at Pompeii, and generally consist of very heterogeneous compounds, much resembling Chinese landscapes.

TOPIARIUM OPUS. (*Lat.*) Ornamental gardening; the training of trees into fanciful forms, in some degree resembling those so extensively patronised by the Dutch. The Art was more particularly adopted by the inhabitants of towns, among the classic nations, for the decoration of the small gardens usually enclosed within the precincts of their houses.

TORCH. The torch, both in its construction and position, had a definite meaning in ancient Art. It was constructed of a bundle of reeds, or small branches, the interior being probably filled with pitch, or other inflammable materials,

and bound together by cords. Sometimes it consisted of such materials placed in a trumpet-shaped tube. For the marriage ceremony, it was formed of resinous pine-wood. When shown upright, it was the symbol of rejoicing; but when reversed, of death or sleep.

TOREUTIC. (*Gr.*) This term, in its widest sense, signifies purely formative Art, in any style, and in any material—modelled, carved, or cast; but the term is sometimes restricted to metallic carvings, or castings in basso-relievo; the working of metals with sharp instruments; sculpture in metals; also the covering of wood with plates of ivory and gold. There was also combined with it, when required, a partial casting in moulds, and especially the beating out or embossing ornament with punches. This branch of Art was employed on armour, especially shields, on chariots, and for decorative furniture.

TORQUES. A collar or neck-chain, formed of thick gold wires, twisted together, and worn originally by the Persians, and afterwards by other nations, particularly the Germans, Gauls, and Britons. The *torquis brachialis* was a spiral of many coils,



worn on the arm. Our cut is copied from a Roman sculpture, representing a Gaulish captive. Other specimens of the *torques* may be seen in our engraving illustrative of the word **PHALARÆ**, where a Roman centurion wears two upon his shoulders, as a decorative reward of his valour, and a distinctive mark that he had served against the barbaric tribes with which the Romans were so constantly at war. Such soldiers received the appellation of *torquatus*.

TORSO. The trunk of the human body: the term is usually applied to mutilated statues, from which the head and limbs are broken off.

TORTOISE-SHELL. The shell of the *testudo imbricata*, separated into thin plates, and used for a great variety of deco-

rative purposes. It softens in hot water, and if then placed in metal moulds, may be impressed with any ornamental figures; the horn being afterwards immersed in cold water, the figures become permanent. Razor-handles, and a variety of other ornamental works, are produced by this means.

TORUS. (*Lat.*) A protuberant band of any kind. In *Architecture*, the rounded moulding at the base of a column.

TOUCH. The peculiar *handling* usual to a painter, and by which his works may be known.

TOUCHED PROOF. A first impression taken from an engraved plate, and submitted to the artist, of whose work it is a copy, for correction and improvement. By the aid of white and black chalks, he alters and improves it, in accordance with his own ideas of excellence. The proof thus *touched* is used by the engraver for the correction and perfection of his work, until it assimilates in character to this corrected copy.

TOUCHES. A term usually applied to high lights and *tours de force* in a picture, which may be done at once by the brush. There is a mode of obtaining brilliant touches of light upon solid tints, in water-colour painting, by using a brush with water only, or with a little gamboge in it, and so marking the lights on it, allowing it to sink a little into the paper. If it be wiped up carefully and suddenly by a handkerchief, it brings the colour from the surface almost entirely, producing the effect of touches of body-colour. Another easy method of preserving sharp touches of light amidst half-tint and shadow, in pencil drawing, is effected by marking the paper (after the outline of the subject is determined on) with strong gum-water, in such places as require high lights. When this is dried, the pencil may be freely used to produce flat tints over the whole. When the drawing is completed, it is passed through a vessel of hot water, and the gum rapidly dissolves, leaving the lights perfectly defined. In lithography, the effect of raised lights, as if laid on in body-colour, is obtained by slightly in-

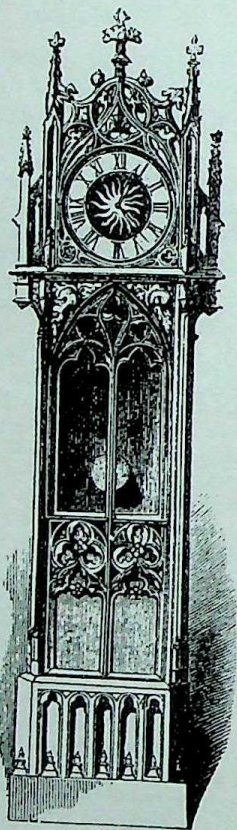
denting the surface of the stone, which does not retain ink from the dabber, and becomes embossed in printing.

TOURELLE. (*Fr.*) A small tower attached to a castle or mansion, and which generally contained a winding staircase, leading to the different stages of the building.

TOURNAMENT. An encounter between armed knights in time of peace, as an exercise of skill (which was rewarded by honorary distinctions), and usually an adjunct of some great event—as a royal marriage, &c. The tournament was one of the most cherished institutions of the middle ages, engaging the attention of the nobility, who delighted in the display of family pomp and military prowess which it demanded, and they indulged in, to an extent which can only be fully comprehended by a perusal of the mediæval romancists, poets, and historians, whose works are generally filled with glowing and minute descriptions of the proceedings which characterised these encounters; to join in which, knights and ladies would travel from court to court, and commit romantic extravagances rivalled only by the world-renowned Knight of La Mancha himself. The regulations which governed these displays were propounded by the sovereign, and enforced by kings-at-arms and heralds, and may be seen in all their wearisome minutiae in the pages of St. Palaye and other writers. In the fourteenth and fifteenth centuries, as the wealth of the nobles increased, the splendour of the tournament increased also, but it ultimately degenerated into a gaudy exhibition of pomp and pride, instead of an exercise of arms in time of peace, for the display of soldierlike valour, or to prevent “the rust of idleness.”

TOWER. A round or square building, generally tall in relation to its width. In military buildings, it may be an edifice by itself—as a *keep* or *donjon*—or united by a curtain-wall. In civil architecture, as well as in ecclesiastic, it is combined with the building of which it forms a part.

TRACERY. A term in architecture, applied to the geometric ornament seen in the upper parts of Gothic windows, or wall-panels; as well as the same thing applied to wood-carving. Our engraving, representing a clock-case of the fifteenth century, is a beautiful example of the taste



with which tracery was employed on articles of domestic use by the older artisans.

TRACING. A mechanical copy of an original, produced by following its lines, through the aid of a transparent medium.

TRACING PAPER. A transparent paper, which enables a drawing or print

to be clearly seen when it is placed over it, and will allow the pencil or pen to be used in producing a fac-simile, by following the lines of the original.*

TRAJAN'S COLUMN. A monumental column, erected by the Emperor Trajan in his Forum at Rome, to commemorate his victory over the Dacians. It is elaborately sculptured with the story of his exploits, and, as a work of Art, is finer than the **ANTONINE COLUMN** (see that word); but, like that, it is extremely valuable for the representation it gives of the minutiae of Roman military life, as well as that of its foes.† It is 125 feet in height, and is ascended by 185 steps. Upon the summit was originally a statue of Trajan; but Pope Sixtus V. substituted that of St. Peter, when he repaired the column in 1589, and placed a statue of St. Paul on that of Antonine.

TRANSEPT. When a church is so constructed that its ground-plan forms the figure of a cross, the nave represents the lower limb, the chancel the upper, and the transept forms the two arms, crossing the nave and chancel at right angles; it is hence termed *croisée* by the French, and *crociata* by the Italians.

TRANSFER. The transfer of antique pictures from wood to canvas is frequently effected, and, though an exceedingly difficult and delicate operation, is necessary where they are liable to damage or decay. The famous "Descent from the Cross," by Rubens, in Antwerp Cathedral, has been thus treated, the process being as follows:—A fine piece of muslin is pasted over the entire surface of the picture, and that placed on a table of equal dimensions. The wood is then planed down as near to the surface as can safely be attempted, the rest being scraped away slowly by a razor. After that, the ground on which the

* One mode of making tracing paper is given in p. 326.

† The column was described, and all its sculptures represented, in a series of 130 plates, in a 4to. volume, by Alfonso Giacomo Hispano (Rome, 1586), entitled *Historia Utriusque Belli Dacici a Traiano Cesare Gesti, ex simulachris quae in columna ejusdem Romae Visuntur Collecta*.

paint lies must be taken away by solvents, gentle scraping, &c., until nothing remains but the mass of colour pasted on the sheet of muslin. A new canvas is then glued on to this paint, and the muslin upon its face being removed, the operation is completed. Frescoes have also been transferred to canvas—a still more difficult operation.

TRANSLUCID ENAMEL. A process of enamelling introduced in the fourteenth century. It originated in Italy, and its peculiarity consisted in the subject of the picture being defined and shadowed in dark lines beneath a transparent covering of coloured enamel.

TRANSOM. The cross-bar which generally divides a window horizontally.

TRANSPARENCY. A picture painted on glass or thin canvas, to be viewed by the natural or artificial light shining through it. In Germany were invented pictures of this kind in transparent porcelain, very thin in the lights, and thicker according to the depth of the various shadows required; by which means an effect was obtained similar to an engraving in mezzotint, or a drawing in Indian ink, by the agency of the light alone in passing through the various thicknesses of the material. As lamp-shades, they are extremely beautiful.

TRANSPARENT. Clear and aerial, like the skies of Claude, or the colours of Titian. An essential qualification in all the tints which express aerial perspective, the waves of the sea, &c. It is the antagonism of thickness and muddiness in painting in general, and a valuable qualification in Art.

TRAVERTINO. A calcareous stone, of a white or yellowish tint, used by the ancient painters to give body to lake. It was obtained from the mountains near Tivoli.

TREBUCHET. (*Fr.*) An ancient military instrument for casting stones of enormous size, by propelling them after the manner of a sling.

TREFOIL. A figure consisting of three

segments of a circle, and used as an emblem of the Trinity.

TRELLIS. Open lattice-work.

TRESSON. (*Fr.*) The network for the hair, worn by ladies in the middle ages, resembling the *CALANTICA* of the ancients.*

TRESSURE. An ornamental frame, surrounding an heraldic bearing. It is generally double, and floriated. A familiar instance may be cited in the royal arms of Scotland.

TRIANGLE. An equilateral triangle is a symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle, as types of that mystery. The equilateral triangle is found in the most beautiful arches, in the proportions of the churches themselves, and, next to the cross, is the most important form in Christian design.

TRIBUNE. (*Lat.*) The chosen head or ruler of a tribe of men or body of soldiers. An elevated place, from which speeches are delivered; a *rostrum*.

TRICLINIA. (*Lat.*) The Roman dining-room, so called from the usual arrangement of three couches round the room, each generally holding three persons, the table being in the centre, and the guests reclining around.

TRIDENT, FUSCINA. (*Lat.*) An attribute of Neptune, consisting of a three-pronged fork, such as was used to urge horses to greater swiftness, and also for harpooning fish. The Retiarius, in the combats of the gladiators, was armed with a trident.



TRIFORIUM. (*Lat.*) An architectural term for the open gallery or arcade in the wall above the arches of the nave of a cathedral or church.

TRIGA. (*Lat.*) A car drawn by three horses abreast.

TRIGLYPH (*Gr.*), **THRICE-CUT.** The end of the tie-beam; a member of the frieze in Doric architecture, consisting of

* See cut, p. 91.

three parallel grooves or channels with drops underneath, arranged at regular intervals throughout the frieze.*

TRIGONUM. (*Lat.*) A triangular **TES-
SERA** used in constructing mosaic pave-
ments, &c. A musical instrument of the



harp kind, whose supports and strings formed a triangular figure. Our engraving represents the ancient Egyptian trigonum, from a Theban sculpture.

TRINITY. The representations of the Trinity, adopted by the early church, were characterised by considerable simplicity. That which has endured the longest is the mystic triangle, which may be found on the tombs of the early Christians, in the Catacombs of Rome, as well as in modern churches of all denominations. The mystic union of the three persons in one God was also symbolised by a Latin inscription, disposed in geometric lines, containing at each angle the names of the Father, Son, and Holy Spirit, each connecting band being inscribed with the words *non est*. In the midst of the triangle was the holy name of God, again connected by bands with those of the Trinity, each of which bore the one word *est*; so that the

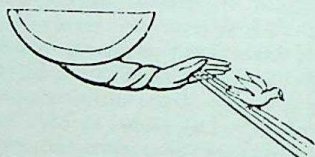


form of faith pronounced in the creed of St. Athanasius was thus made visible to the

* See cut to the word **METOPÉ.**

eye. At times, the same mystery was attempted to be rendered pictorially visible by three heads or three faces on one neck, the eyes becoming part of each individual face, as in our engraving, from the Salisbury Missal of 1534. These were, however, comparatively late attempts. The most general form in which the Trinity was shown in the church was that elevated above the rood-screen, as represented in our cut, p. 374.

THE FATHER was originally and properly indicated, rather than represented, by a hand issuing from the clouds, and dispensing blessings, or by a hand surrounded with a glory.* Sometimes the Divine Spirit is represented descending in glory, as a gift from on high, as in our cut, from a fresco of the twelfth century, in the chapel



of Palermo. It was about this period that the first person of the Trinity began to be visibly represented by artists; first, as a head emerging from the clouds, and next as a half-figure. When entirely represented, it was generally under the figure of an aged man, though sometimes delineated as youthful as the Son; but, in the fourteenth century, the distinction became fixed, and the Father was represented aged (as in the fourth engraving to the present article), and exalted above the Son and Holy Spirit in kingly dignity, with royal robes and crown, and bearing the globe, surmounted by a cross. In Italy, at this period, originated the custom of representing the Eternal Father with the robes and tiara of the Pope, the highest human power of the age.

The second person of the Trinity, the Saviour Jesus Christ, is the most frequently represented in sacred iconography.

* See cuts, pp. 57 and 228.

He has been, without intermission, figured at every period since the Christian era, under many forms. Works of Art are ever the proof and counterpart of religious belief, and to Him Art has ever rendered, and still renders, the highest honour and purest thought. During the early ages of Christianity, the Saviour was almost always represented as a young man of grave and severe aspect, of middle height, blue eyes, light hair falling in curls upon the shoulders, fair complexion, and majestic carriage. Such was the type as preserved upon



the first monuments.* About the twelfth century, the artists ceased to represent him bearded. At that time, iconography determined his age in accordance with the different epochs of his life represented. They commence even with the foetal state, proceeding to periods anterior to his birth at Bethlehem, and Nazareth in the infant state, with form more developed when amid the doctors in the temple. During his public life he is at the prime of manhood, broken down with grief under the burden of the cross; glorified in rising from the tomb; grave, but gracious, when he stretches forth his hand to bless; se-

* Our representation of the youthful Saviour is copied from a Roman sculpture of the fourth century, on the tomb of Junius Bassus, who died in 359.

vere and unapproachable when he appears to judge. To place in order what we have to say on the iconography of the Saviour, considering Jesus as a pilgrim, after receiving his mission from the Father, and



his incarnation, we study him in his infancy, or as teacher, pastor, redeemer, conqueror, triumphant, glorified, and as judge. Jesus, before his incarnation, is seldom or never met with anterior to the fourteenth century, if we except some circumstances in which he appears to perform the functions of the Father, in scenes from the Old Testament.* In the fifteenth century, he

* During the entire course of the middle ages, the Son of God was constantly depicted engaged in the exercise of his *divine* functions, speaking to the Father, near whom he is seated, creating the world, pronouncing sentence upon Adam and Eve, chaining Death, treading under foot the lion, the dragon, the asp, and the basilisk; or, having completed his earthly vocation, re-ascending into heaven, and shining in the radiance of his glory in the bosom of paradise, with his feet resting on the arch of heaven or borne on the wings of seraphim through the immensity of space, blessing the world from the highest heaven, or standing on that holy mountain whence descend the four mystical streams of the Gospel, and from the summit of which he gives his law to the universe, and presents his Gospel to the apostles; or he is judging mankind at the end of time; or, lastly, dwelling in the bosom of the Trinity, between the Father

is made to appear before the Father under the human form, such as was given to the souls of the departed in pictures of preceding centuries. The Father presents to him the pilgrim's staff and scrip, upon setting out on his divine mission.* Again we see him appearing before the Father upon his return from earth, bearing the signs of his travail and suffering.

The *word made flesh* in the womb of Mary, is not met with before the last epoch of the Ogival period. He is naked, under the form of a little infant, environed by luminous rays (AUREOLE), and Mary, with joined hands, adores him whom she bears. Jesus as Infant was represented in all ages of the Church by sculptors and painters: at his "Nativity," the "Adoration of the Shepherds and the Magi," the "Flight into Egypt," the "Presentation in the Temple," either on the knees or in the arms of his mother. Yet it must be remarked, that if we meet with Jesus as an infant during all the ages of the Church, his image is not everywhere nor always the same: until the fourteenth century it is never nude, but covered with a little garment; it was only at the decadence of Christian Art that the Divine Infant was fearlessly shown naked, or nearly so. As *Teacher*, we find, in the first periods, the Saviour fulfilling his functions, under the symbol of a LAMB, nimbed, or bearing simply a cross upon his head; afterward he is placed on a mount, from whence flow four streams, typifying the four EVANGELISTS (see p. 180); or surrounded by twelve other lambs, who regard him with listening attention. Upon the frescoes of the Catacombs, we see him between St. Peter

and the Holy Ghost. He is also depicted under the form of a lamb, or that of the good shepherd, because the symbolism of such representations divests them of every human characteristic. In his human aspect, he is seen as man born of the Virgin, baptized by St. John in the river Jordan, nailed to the cross, ascending into heaven; and indeed every event of his career has been the subject of the painter's and the sculptor's art.

* Our illustration is copied from a French miniature of the fourteenth century, as published by Didron in his *Christian Iconography*.

and St. Paul, holding an open book, from whence he gives counsel to those who were to become the chief of his Church. In other representations, he is seated on an elevated throne, holding in his hand the volume of the ancient law, which he only can unfold. The eleventh and twelfth centuries show him with the Old Testament in his left hand, and the books of the Evangelists upon his knees, and surrounded by the symbolical animals of the Evangelists. As *Pastor*.—This is one of the types which the early Christians delighted in producing. The frescoes of the Catacombs show us Christ preaching to his flock, where he calls the wandering to his fold; then we meet with him as a youthful shepherd, clothed in a light tunic, sustaining by one hand a sheep, which he



carries on his shoulder, and holding in the other a rural pipe.* As *Redeemer*.—We might fill a volume on this branch of our subject, in indicating the forms of the cross, the position of the Saviour upon it, and the expression of his sufferings, together with the different persons real or

* The engraving is copied from a fresco in the Catacombs at Rome, executed in the first ages of Christianity.

allegorical, who were present at his last moments. Until the fifth century we seek in vain for Christ on the cross; it would seem that the first Christians feared to shock the new converts by presenting to them the Saviour under the aspect of a suffering malefactor. Nevertheless they did not scruple to employ the cross as a symbol, and to demand for it due veneration; it ceased to be a gibbet, it became a glorified sign. After Constantine saw in the heavens this sign, which assured him of victory, the triumph of the cross became general and constant. From that time it took the place of the Roman Eagle upon the standards, and the *CIRISM* embroidered on the pennons by the hands of the noblest ladies of the empire, continually floated in the air. A cross of gold, enriched with diamonds, was also elevated on the summit of the imperial palace. To the emperor it was the Palladium or safeguard of his dominions. At this period the basilicas took the form of a cross, and succeeding ages have preserved this form. It was only towards the fifth or sixth century that the body of the Saviour was attached to the cross, and but rarely before the tenth century; until the eleventh, Christ crucified is always represented clothed, but in the eleventh and twelfth centuries the sleeves disappear, the breast is uncovered, and the entire drapery becomes a simple apron, descending from the waist to the middle of the thighs; even this was abridged in the thirteenth and fourteenth centuries, till finally, in the fifteenth, it became a simple band, which it remains to this day. Until the thirteenth century, Jesus was suspended from the cross, either with three or with four nails, more frequently with four, but after the thirteenth the use of three nails was general. In the first centuries of the Christian era, we meet with the serpent at the foot of the cross. From the eleventh century, we occasionally see at the feet of the Saviour a chalice, into which flows his precious blood; at other times, Religion, personified, holds the chalice; again, we see two angels receiving

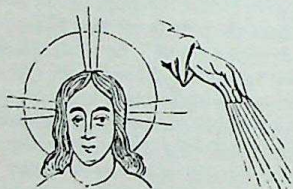
in cups the blood which drops from his hands, while Religion receives that which flows from the feet. At those periods in Art, the sun and the moon appear on either side of the cross; oftentimes they are represented according to old mythology, the sun by Phœbus, the moon by Lûna. At the foot of the cross we constantly see Mary, and the beloved disciple John—the descent from the cross, showing the inanimate body of the Saviour in the arms, or upon the knees of Mary, or sometimes upon the knees of the Eternal Father. The Redemption is complete, it is the *consummation est. As Conqueror*.—He is conqueror when he descends into hell armed with the triumphal cross, with which he breaks the gates to release the just from the penalty of the old law. He is conqueror when with the Cross of Resurrection in his right hand, with the left he seizes the chain which holds the dead captive. *Jesus Glorified*.—All the scenes which follow the Resurrection of the Saviour, all his appearances during the forty days which he subsequently passed on earth, belong to the glorified life of Jesus. He had already been glorified



during his mortal life, at the moment of his transfiguration, but after the resurrection his glory became permanent, all that was mortal in him disappeared in the victory

* Our cut of the glorified Saviour is copied from a Greek painting of the fifteenth century, published by Didron. In the original he is supported by the three archangels, Michael, Gabriel, and Raphael.

which he had achieved. Jesus glorified has been represented by Christian artists in a thousand different ways, which, even to indicate, would far exceed our limits. It will be proper, however, to note that the glory, aureole, and nimbus, employed in the glorification of divine and holy persons, are more particularly the attributes of Christ. Early monuments, in fact, always present the Son of God adorned with the most resplendent nimbus, and the most luminous aureole. Still the aureole is not sufficient to distinguish him from other divine persons. The head of Christ emits rays of so much power that they force themselves beyond the edge of



the aureole. Yet God the Father, and the Virgin also, are depicted in a similar manner. The hands of Christ sometimes emit rays, but the Virgin is similarly represented, shedding from each finger rays of grace upon those who invoke her assistance. Thus it is seen, that the various characteristics of age, feature, costume, or the aureole, are not sufficient to distinguish Christ; since his mother, and even ordinary saints, are often honoured in an equal degree; but the nimbus is a more certain characteristic. Except in very few instances, Jesus has always a cruciform nimbus. As the transverse bars of this attribute are sometimes marked with the word *ὁ ὢν*, *Rex*, and *Ω*, or *A*, *M*, *Ω*, it is impossible to confound the Saviour, to whom they refer, with any other historical or allegorical persons. The three divine persons alone are entitled to a similar nimbus, and it pertains more especially to Jesus than to the others. We thus learn by degrees to distinguish Christ from others; and discover that though he might

have been confounded with angels, apostles, and even prophets, yet, by the assistance of a nimbus thus characterised, we can pronounce the figure to be one of the three most holy persons of the Trinity, and most probably the second. But when this person, thus decorated with the cruciform nimbus, bears the great cross of the Passion, or the small Resurrection cross, and when from that cross there depends a standard dipped in the blood of the Divine Victim; when the person has no robe, but a simple mantle, which leaves the arms and bosom bare, and is thrown open to show the wound in the side; when the personage with a cruciform nimbus is clothed in the vestment of a Latin priest or a Greek archbishop, both as priest after the order of Melchizedek, and because he is the great archbishop officiating in the Divine Liturgy; when that person is surrounded by the Evangelical attributes; when near his head we see the Latin monogram *IC*, or the Greek monogram *IC*, *XC*; when he is marked with the stigmata in the feet, the hands, and the side; when a crown of thorns is placed upon his head, and a book, either open or closed, in his hand, then there is no room for doubt: the person of the Trinity thus represented must indeed be the Christ, for all the attributes relate to him, and many could not be considered as appropriate to any other.*

Jesus as Judge.—Until the eleventh century he is represented, as before stated, most frequently bearded, with a pleasant aspect, gracious and full of gentleness. The acts of his life, which the early Christians most frequently were fond of relating, were those of tender kindness and love; but, towards the end of the eleventh century, love gave place to fear, and we no longer see the Good Pastor, the sight of whom rejoiced the hearts of the early Christians. Their sculptors had heard the words addressed by the prophet Ezekiel to the Jews.† In their crude way

* Didron's *Iconographie Chrétienne*.

† Ezek. xxxiii. xxxi.

they repeated these terrible words to their own age, as a means of arresting the vices which endangered Christian society.

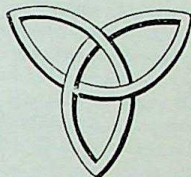
THE HOLY SPIRIT is, in early representations, delineated as equal with the Father and the Son, and similarly depicted, as a seated glorified figure; at other times, in conjunction with the first person of the Trinity, as a small figure; but most generally as a dove, under which form it became ultimately fixed in the symbolism of the Church, in accordance with the words of the New Testament.

TRIPOD. (*Gr.*) Any utensil or vessel supported upon three feet, such as a table, cauldron, altar, &c., formed of various plastic materials, and frequently richly ornamented. A tripod was one of the attributes of Apollo, and originated in the custom of seating the pythoness, or prophesying priestess, in a triple-footed seat, over the vapour which ascended from a mystic cavern at Delphi, and which was believed to have the power of producing sacred inspiration, and the ability of foretelling future events. The entire superstition may be readily solved by the simple explanation of the power of such inhalations to produce insensibility and temporary derangement, under the influence of which incoherent words were uttered, to which mystic significance was afterwards applied, but so craftily as to enable the words to bear the impress of prophetic truth, whatever the event foretold might happen to be.

TRIPTYCH. (*Gr.*) A picture, generally on panel, with two hanging doors or leaves, by which it could be closed in front. Triptychs were constructed of various materials and dimensions; ivory and enamelled triptychs were adorned with sacred subjects and emblems. Pictures in the form of **TRIPTYCHS** abound in the works of the early Italian, German, and Flemish masters. They sometimes comprehended

five paintings: 1. The centre piece; 2. The inner sides of the two doors; 3. The outer sides of the doors.

TRIQUETRA. An interlaced ornament, of frequent occurrence on early northern monuments.



TRIEME. (*Gr.*) A war-galley, carrying three banks of oars on each side.

TRITON. A sea-monster—half man, half fish. (See **MUREX**.)

TRUMP. The victorious reception of a conqueror by the citizens; such popular events were constantly represented in antique monuments. (See **OVATION**.)

TRIUMPHAL ARCH. An arch erected to do honour to a Roman conqueror. It was surmounted with figures of Victory, military trophies, statues, &c., and richly sculptured. Such erections consisted originally of a single arch, like that of Titus at Rome; double arches were then used, as at Ancona; and ultimately triple arches, as in that of Septimus Severus, at the foot of the Capitoline Hill, at Rome; the central arch, in such instances, being considerably the largest, and reserved for the chariot, the side arches being for pedestrians. Triumphal arches are among the most important

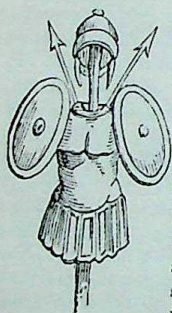


and beautiful relics of antiquity. The engraving represents the triumphal arch to which we have alluded as erected in Rome, in honour of Severus and his sons, A.D. 203,

after their victories over the Parthians, the Arabs, and the Adiabeni. It has three portals, and is decorated on the top with statues and equestrian figures; in the centre, the emperor is seen in a car drawn by six horses. The remains of this arch still exist; and now that the rubbish which partially hid its base is removed, its exact resemblance to this medal of the emperor's is very striking; but, as the latter enables us to see it as he saw it, in its perfect state, it is of peculiar value, and adds another to the long list of the utilities of numismatics.

TROCHILUS. (*Gr.*) A hollow moulding, much used in classic architecture.

TROPHY. A memorial erected on the site of a victory; it originally consisted of the arms or spoils taken from the defeated, which were suspended on a tree; afterwards, it became an ordinary adjunct to all triumphal processions, as the mark of victory or conquest, and the group consisted of the arms, armour, and standards



of the conquered, ornamentally arranged on a staff, and carried by soldiers before a victor, or displayed upon a triumphal arch, or sculptured upon it. The naval trophy consisted of the beaks of ships, and other maritime emblems. Our engraving represents a military trophy, from a Roman sculpture. In modern times, trophies have been erected in churches, and other public buildings, to commemorate victories.

TRUMPET. A sonorous wind instrument, of bronze, increasing in width toward the mouth. The ancients distinguished the straight trumpet, *tuba*, from the curved one, which they termed *cornu*.

TRUNCATED. Having the top cut off parallel to the base.

TRUTH. This term, designating a

great moral principle, is used in the Arts to denote the proper and correct representation of any object in nature, whether solid and palpable, as the trees or mountains, or fleeting and evanescent, as the clouds or the rainbow. Its highest walk is the exact delineation of the passions of the mind, physically exhibiting their action on the muscles, but also morally depicting through them the emotions which guide them, and realising with accuracy the fleeting passions of the breast. It is the noblest province of Art to call forth in the mind of the spectator the corresponding sentiment expressed by the artist in the work he contemplates, and thus imbue with life and reality the canvas or stone which he makes the medium for expressing his inspiration. Thus, the agony of the Laocoon, the action of the Discobolus, the upspringing of the Mercury, are all apparently real in their action by the innate truth of their conformation; and, after contemplating them, we almost cease to think we look on marble, but rather on living activity. In the same way, a beautiful landscape refreshes the eye, and almost deceives the physical powers with its air and light, if truthfully rendered. *Truth* is therefore the highest quality in Art.

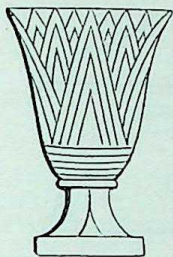
T-SQUARE. A very literal term for a peculiar ruler, having a cross-piece at one end, and thus shaped like a T; the horizontal piece being placed against the drawing-board, ensures a correct upright line by drawing the pencil on the edge of the perpendicular ruler, or a true right angle, if wanted.

TUCK. A short sword or dagger, worn as a side-arm in the sixteenth and seventeenth centuries, as well by civilians as soldiers.

TUILLES. (*Fr.*) Extra protection for the thighs; used when plate-armour was worn, and appended by straps to the *taces* of a soldier. (See cut to the word *TACES*.)

TUMBLER. A drinking-glass, so called because originally it had a pointed base, and could not be set down with any liquor in it; thus compelling the drinker to

finish his measure. The modern form adopted for it is precisely similar to the drinking-cups of ancient Egypt, one of which we engrave, from a painting at Thebes, and which was evidently suggested by the beautiful calyx of the lotus flower.



TUNIC (Lat.)

An outer body garment descending to the knee. One of the most ancient forms of male dress, and, from its simplicity and utility, one of the commonest. Amongst the poor in the classic ages it took the form of a woollen garment, terminating at the knee, with short sleeves, reaching midway to the elbow,* forming their chief or only garment. It was sometimes seen under the simpler form of an EXOMIS.† With women it was worn longer;‡ and may be considered as nearly identical with the modern shirt, when worn as an under garment, or as like the countryman's blouse, when it appeared with long sleeves as an outer garment.§ Among all but the poorer classes in Rome, an upper and an under tunic were worn; or, if an under one only, then the toga or stola was worn over all, which effectually concealed it from observation. Rich, in his excellent *Companion to the Latin Dictionary*, has noted sixteen varieties of the tunic, all presenting minute differences, though, it must be owned, they seem to be identical with garments described under other names, much confusion necessarily resulting from minute researches into terms for dress in all ages, as they frequently contradict each other. We must refer the reader to that work, and to Smith's *Dictionary of Greek and*

Roman Antiquities, for a full dissertation on the subject, as well as for many illustrative engravings.

TUNICELLA. (Ital.) An under tunic.

TURIBULUM. (Lat.) A small portable censer or grate, for burning perfumes before the statues or altars of the gods, used



by the Greeks and Romans when they sacrificed. It was sometimes formed of the precious metals, and had handles, for convenience of carriage. Our engraving is copied from an antique fresco, published by Winckelmann, who believes it to represent the wife or sister of Augustus, sacrificing to Mars.

TURKEY-RED. A brilliant dye, produced from madder.

TURNBULL'S BLUE. A variety of Prussian blue, but lighter and more delicate than that colour; it is formed by adding ferrieyanide of potassium to a protosalt of iron. It is occasionally used by the calico-printer.

TURNER'S YELLOW. An oxychloride of lead; known also as *patent yellow*, and *Cassell yellow*.

TURPENTINE. The essential oil of turpentine is used as a diluent in oil-painting, and as a solvent of certain resins in making varnishes; also in cleaning pictures to remove the varnish. The purest form in which turpentine appears in commerce is known as *camphine*. *Venice tur-*

* See cut illustrating the word SAGUM.

† See cut to that word.

‡ See cut to ENCOMBOMA. The Greek CHITON (see that word) may be considered as identical with the shorter tunic.

§ See cut to BACULUS.

pentine is the product of the *larch*. *Strasbourg turpentine* is the product of the *pinus pinea*, and *Bordeaux turpentine* of the *pinus abies*.

TURQUOISE. (*Fr.*) Fossil ivory, impregnated with copper, which produces a greenish blue tint of much variety, but which sometimes fades slightly when exposed to light and heat. It obtains its name from having been originally brought from Turkey.

TURRET. A small tower, generally attached to the angles of a larger one, to give the soldiery opportunity for assailing an enemy, and withdrawing for shelter from his attacks. Hence, the tower itself is sometimes termed a turret (from the Latin *turris*), and understood to designate a little tower attached to a larger building, generally containing a stair.

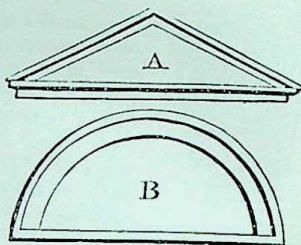
TUTULUS. (*Lat.*) A mode of dressing the hair, originating among the Grecian ladies, and adopted by the Romans, when



consisted in gathering it upwards upon the crown and back of the head, in a conical heap of plaits, ribands, and curls. Its simplest form is seen in the statue of the *Venus de Medici*. We copy our example from the *Venus* in the Townley Gallery of the British Museum.

TYMPANUM. (*Gr.*) The triangular space in a pediment, as in our cut A, which is sometimes filled with sculpture. The term is applied with greater propriety to the semicircular spaces above doors, &c., in mediæval buildings, as in our cut B. The name is also applied to the tumbourine, an instrument of great antiquity. It is fre-

quently represented on ancient gems, and in the paintings found at Pompeii. The



term was also used for a sonorous instrument like a kettle-drum.

TYPE. The original conception in Art which becomes the subject of a copy; the design on the face of a medal or coin. The moulds used by the ancient potters and makers of images were termed *typi*; hence the term *ectypa* for the objects so manufactured. They were also termed *sigillaria*.

TYPICAL. Indicative, rather than positive; the representation of a part for the whole: as the sacred hand issuing from the clouds, p. 228, indicates the presence of Jehovah; or the Lamb, pp. 9 and 262, that of the Saviour. In *Pagan Art*, the cornucopia is typical of abundance; the rudder of the changes of human life; and such types were at that time the result of the love of mysticism inherent to the priesthood. With the Jewish and Christian churches, it originated in a hatred for, or fear of, idolatrous practices. Tertullian writes with zeal against artists as persons of iniquitous occupation; and they were not baptized until they had renounced Art; once admitted to the church, they were excommunicated if they recurred to their former occupation.* Clement of Alexandria, in one of his discourses (*Pædag.* iii. c. 11), specifies the limits to which pictorial art might extend. He deprecates all images, and recommends only symbols—as the

* See Münter's *Sinnbilder und Kunstvorstellungen der alten Christen*, Altona, 1825; a work containing much interesting matter on this subject; *De Idolatriâ*, c. 11.

dove, the fish, a ship, a lyre, an anchor, and similar emblems of the early Christians, as they were delineated on their tombs in the catacombs of Rome, and have been described and engraved in the great work of Aringhi.

UDO. (*Lat.*) A sock of felt or goats' hair, worn by peasants.

ULRIC, St. Son of Duke Hubald, of Germany, and founder and bishop of Augsburg Cathedral; he died in 973, on ashes strewed in the form of a cross upon its floor. He is usually depicted doing works of charity. He was a saint much worshipped by fishermen, and sometimes bears a fish in his hand. He is also depicted as receiving the chalice and pastoral staff from angels.

ULTRAMARINE, LAPIS-LAZULI. A blue pigment obtained from the lazulite, a mineral of great beauty, and of various shades of colour, the only one which resembles in purity the blue of the prismatic spectrum. It is made by grinding the stone, calcining it, and again grinding it in a mill, or with a porphyry slab and muller. The ancient masters prepared the colour themselves from the lapis-lazuli. In the account book of Guercino there are several entries of the kind; for the picture called "*L'Amore Virtuoso*," he received twenty-one ounces of lapis-lazuli to make ultramarine. It is the most expensive of colours. In 1548, the price at Venice was 60 scudi the ounce. Walpole notes that Sir Peter Lely paid for the best kind as much as £1 10s. the ounce. In 1788, the price in Paris was 100 francs, or even as much as 50 crowns the ounce. Lapis-lazuli being very rare, this pigment obtained this high price. Hence it became very desirable to produce it by artificial means; the attempt has proved very successful. In the products of MM. Guimet and Gmelin we have beautifully coloured pigments, which, for most purposes in the Arts, supply the place of the natural pigments, and at considerably less price.

Ultramarine ashes, the residue of lapis-lazuli after the chief colour has been extracted, was used by the old masters as a

middle or neutral tint for flesh, skies, and draperies; it is a purer and tenderer grey than that produced by mixture of more positive colours.

UMBER. This pigment, in its raw state, is of an olive-brown colour, which becomes much redder when burnt. It consists of an ochreous earth containing manganese, is durable, has good body, and is useful in oil and water-colour painting. It receives its name from Umbria, in Italy, where it was first found.

UMBO. (*Lat.*) The projecting spike, knob, or boss in the centre of a shield.

UMBRELLA. These shelters from the sun are of profound antiquity, and may be seen in the sculptures of ancient Egypt and Assyria; in the latter, they are borne by the attendants on the king, in the same way as they are still carried in the East. Upon Greek vases they are frequently depicted held by a slave-girl over her mistress. They were also used by the Saxons, and a



curious representation of a king with an attendant umbrella-bearer occurs in a MS. of the tenth century, in the British Museum,* and a copy of which is here engraved.

UMBRERE, UMBREL. A projection like the peak of a cap, to which a face-guard was sometimes attached, which moved freely upon the helmet, and could be lifted up like the beaver.†

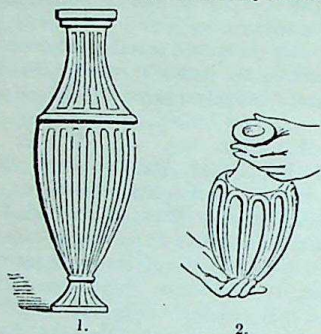
UNCIALS. Such letters as were adopted

* Harleian MS. No. 603.

† The soldier engraved p. 14 wears one, but its construction can be better seen in Fig. 1, p. 40, or in that on p. 101. The very large size adopted for it in the early part of the fifteenth century may be seen in the cut p. 102.

by the ancients as numerals, or for words in abbreviated inscriptions, like that upon the urn at the foot of this page.

UNGUENTARIUM. (*Lat.*) A small vase or glass bottle, used for unguents in the

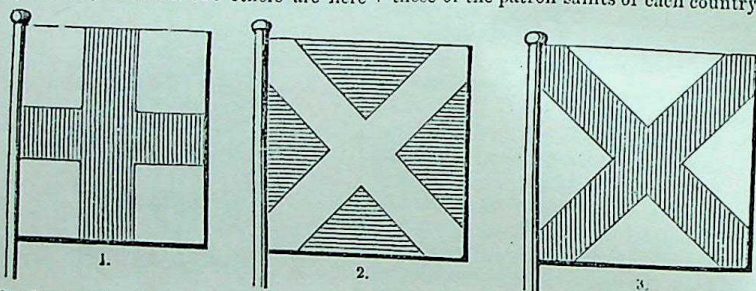


Roman baths. Our cut, p. 12, illustrative of the word **ALABASTRON**, exhibits some specimens, to which two others are here

added. Fig. 1 is from the Venus of the Louvre; it is a large vessel, reaching from the ground to the knee of the goddess. Fig. 2 is of a smaller and more ordinary size; it is held by the figure of an Athlete, in the gallery at Florence, who is preparing himself for his performances by rendering his limbs supple with its contents.

UNICORN. In *Christian Art*, the unicorn is a symbol of the Incarnation, and an emblem of solitude and female chastity. It is the attribute of St. Justina. Its body took the form of the horse and antelope, and it had one horn on its head. It was believed to live solitary in the woods, and could only be attracted by a maiden, in whose lap it would nestle, and then was caught by the hunters.*

UNION-JACK. The national banner of Great Britain, exhibiting the *union* of the crosses, which severally appear as those of the patron saints of each country;



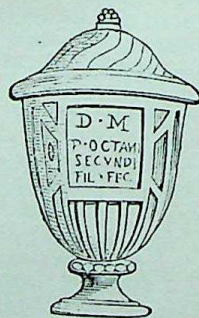
St. George, Fig. 1; St. Andrew, Fig. 2; St. Patrick, Fig. 3. The word *Jack* is probably derived from the surcoat or *jaque* of the soldier, which, in the middle ages, was usually emblazoned with the red cross of St. George.

UNITY. That proper balance of composition or colour in a work of Art which produces a perfectly harmonious effect, and to which all parts of the work conduce.

URN. A capacious earthen vessel for water, hence used as a symbol of river deities by the Romans. A funeral vessel, constructed of marble, bronze, or glass, containing the ashes of the dead. Our engraving exhibits an elegant marble urn

in the Townley Gallery, British Museum, which is inscribed with a mortuary dedication.

URSULA, St. The British princess, who, with the eleven thousand virgins she was conveying to France, was driven by contrary winds up the Rhine, and martyred with her companions at Cologne,



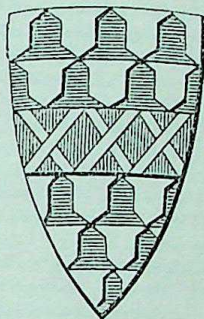
* See p. 420.

by barbarous Piets and Huns, about A.D. 383. This extraordinary legend (believed to have originated in the discovery of an inscription to *Ursula et Undecimilla virgines*, the second name being read as expressive of *number*, and not a *person*, and so converting *two* virgins into *eleven thousand*! See, for further remarks, Bishop Patrick's *Reflections on the devotion of the Romish Church*, Hone's *Everyday Book*, &c.) has been a favourite subject with artists, and has employed their pencils extensively. The most beautiful series of early pictures in existence, devoted to the story, are those painted by Memling in the latter part of the fourteenth century, on the *Chasse*, containing some of the relics of St. Ursula, and still preserved in the Hospital of St. John, at Bruges. The saint is usually represented bearing the arrows, with which she was martyred, in her hands, or holding a banner with a cross and book; sometimes crowned, or with a ship near her. She is also delineated with a crowd of smaller figures grouped beneath the folds of her mantle, which she covers over them, and which figures represent her martyred companions.

VAGUE. Ill-defined; exhibiting want of power or determination. "Vagueness in painting, as in speaking and writing, will be always taken as a sure indication of a want of knowledge of, and a power over, the subject; and with painting, in particular, nothing can be expected to strike the imagination forcibly unless pronounced firmly." *

VAIR. The skin of the squirrel, much used in the fourteenth century as fur for garments, and frequently mentioned by writers of the period when they are describing the costly dresses of kings, nobles, and prelates. The entire skin being laid flat, and sewed edge to edge, the dark tint of the fur on the back of the animal took a shape somewhat similar to a shield; hence, in *Heraldry*, it is represented as a series of small shields placed close to-

gether, alternately blue and white. It is



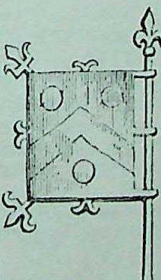
seen in the cut here given of the arms of Robert de Marmon of Serivelsby.

VAMBRACE. The portion of armour which covered the arm from the elbow to the wrist. It is a corruption from the French *avant-bras*, and originally covered only the outside of the forearm, being buckled to the sleeve of the hauberk, or fastened to the hinges on the rings of mail. Afterwards, it was a complete tube, with hinges, to encircle the arm.*

VAMPLATE. A corruption from the French *avant-plaque*, a circular shield of metal, which was affixed to the lance of the armed knight in tilts and tournaments as a guard or shield over the hand.

VANDYKE BROWN, or CASSEL EARTH. Is a pigment obtained from a kind of peat or bog-earth of a fine, deep, semi-transparent brown colour. It owes its name and reputation from the supposition of its being the brown used by Vandyke in his pictures.

VANE. A plate of metal, movable on a spindle fixed on the summit of spires, &c., sometimes deco-



* J. B. Pyne on the "The Nomenclature of Pictorial Art," in the *Art Union*, 1841.

* See cuts to BRASSART and JUPON.

rated with heraldic devices, as in our cut, and introduced as an ornament with great frequency in mediæval architecture.

VANISHING POINT. That part of a picture to which all the imaginary lines of the perspective converge.

VANNUS. (*Lat.*) The flat basket used by the ancients in winnowing corn, and in which the infant Bacchus is sometimes represented in antique sculpture.*

VARNISH. Resinous substances dissolved in alcohol: essence of turpentine and oils constitute the varnishes used in oil-painting. Of these, mastic,† copal,‡ and amber,§ are the principal, and the first the most extensively used. Lately, however, varnish made from the *dammar resin* has been substituted with advantage. *Amber varnish* has been employed to mix with the pigments, as well as for varnishing. Varnish should not be applied to a picture in less time than a year after it has been painted. "The earliest varnish, and that which was most universally adopted in Italy, was unquestionably the old *vernice liquida*, which was composed of linseed oil and pulverised sandarac."|| The older Italian artists used varnish as a medium in painting, particularly in deeply shaded parts, and for g'zings. A very excellent varnish was used by Le Blond on his prints. On this subject Mr. Sheldrake observes: ¶ "Le Blond's prints were long neglected, and are now forgotten. Whatever difference of opinion may prevail respecting them, there can be none respecting his varnish, as I have seen some of these prints in perfect condition, notwithstanding they had been thrown carelessly about for nearly sixty years. His recipe for making it was as follows:—"Take four parts of balsum of copaiba, and one of copal; powder and sift

the copal, and throw it by degrees into the balsam of copaiba, stirring it well each time it is put in; I say each time, for the powdered copal must be put in by degrees, day by day, in at least fifteen different parts. The vessel must be close-stopped, and exposed to the heat of the sun, or a similar heat, during the whole time, and when the whole is reduced uniformly to the consistence of honey, add a quantity of warm turpentine." Varnish should possess the three qualities of resisting damp, excluding air, and not injuring the colour upon which it is laid.

VASE. A vessel of various forms and materials, applied to the purposes of domestic life, sacrificial uses, &c. The antique vases used for domestic purposes, and found in ancient tombs, have been classified by Dennis, in his book on *The Cities and Cemeteries of Etruria*, as follows:

Class

- I. Vases for holding wine, oil, or water—*amphora, pelice, stannos*.
- II. Vase for carrying water—*hydria, calpis*.
- III. Vases for mixing wine and water—*crater, celebe, oxybaphon*.
- IV. Vases for pouring wine; &c.—*anochoë, olpe, prochous*.
- V. Vases for drinking—*cantharus, cyathus, carchesian, holcion, scyphus, cylix, lepaste, phiale, ceras, rhyton*.
- VI. Vases for ointments or perfumes—*lecythus, alabastron, ascos, bombylios, aryballos, co'yliscos*.

In the nomenclature of these vases, the system of Gerhard has been followed, which is now generally adopted by the antiquaries of Germany and Italy. The names of these vases have been ascertained from the descriptions of the ancients, or from representations in monumental art, to which their names have been attached. They will all be found detailed and illustrated under each word in the present Dictionary.

VASE-PAINTING. An art practised by a distinct class of artists in ancient

* Its form, as used in England in the fourteenth century, may be seen in our cut, p. 10, where one appears on each AILETTE of a knight. It was held by the handles which appear on it, and so fanned the corn from the chaff.

† See p. 286. ‡ See p. 128. § See p. 20.

|| Mrs. Merrifield's *Original Treatises on the Art of Painting*.

¶ In a paper in the *Transactions of the Society of Arts*, vol. xix.

Greece, and brought by them to a high degree of perfection. "A part of Athens was called *Kerameicus*, from being inhabited by potters. Statues were erected, and medals struck, in honour of the most celebrated potters; and their masterpieces were publicly exhibited in the *Panathenæ*, and were given, with some oil from the sacred olive-tree in the *Aropolis*, as prizes to the victors in the games." * The most ancient vases have black figures on a red ground, the detail scratched on their surfaces. Such lines or scratches, as outlines to the figures, appear to have been made after as well as before baking the clay. "D'Hancarville supposes that vase-painting had entirely ceased about the time of the destruction of Corinth, and that the art of manufacturing vases began to decline towards the reign of Trajan, and arrived at its last period about the time of Antoninus and Septimus Severus."† They embraced a vast variety of decorative ornament, and we owe to the pictured scenes upon them some of our best knowledge of the mythology, manners, and costume of the ancient world.

VEHICLE, MEDIUM. The liquid with which the various pigments are applied in painting. Of these, *water* is used in *fresco*, and in *water-colour painting*, the colours being consolidated with gum-arabic; *size* is used in *distemper-painting*. In *oil-painting*, the fixed oils of linseed, nut, and poppy are used; in *encaustic*, wax is the vehicle; the essential oil of turpentine is also employed to dilute some of these vehicles. The wax is also diluted with oil of lavender or spike.‡

VEIL. A transparent covering for the face and head. The Greek women, and those of the East generally, when out of doors, covered their heads with the shawl, as a substitute for the veil. That worn by a bride was termed a *FLAMMEUM*, from its colour—*yellow*.

VELARIUM. (*Lat.*) The awning spread over the spectators in the antique theatres (which were open to the sky), and which was supported by ropes stretched from the outer walls round masts affixed to the stone-work sockets.

VELATURA. (*Ital.*) A mode of glazing adopted by the early Italian painters, by which the colour was rubbed on by all the fingers, or the flat of the hand, so as to fill the interstices left by the brush, and cover the entire surface of the picture thinly and evenly.

VELLUM. A fine kind of parchment, made from the skins of calves or kids. It was extensively used for books in the middle ages, and has been since frequently used for drawing and painting upon in body-colour. Works of this kind, of great beauty, may be seen in the manuscripts of our public libraries, many of which are as brilliant in effect as they were when first painted. The gold used for them was generally laid upon a thick white ground, similar to that used now by picture-frame makers, and which gave the effect of embossing to the work.

VELUM. (*Lat.*) The curtain drawn before open doors, in the interior of a Roman house.

VELVET-PAINTING. The art of colouring on fine velvet with liquid tints, and generally restricted to flower painting, for the decoration of book-covers, work-boxes, &c.

VENABULUM. (*Lat.*) The powerful hunting-spear used by the Romans. It was lozenge-shaped or barbed, and sometimes had a cross-bar, at a little distance below, to prevent its entrance too far into the body of the animal attacked.

VENEER. A thin slice of wood or stone, used for *marqueterie*, also for panels of a decorative kind, to give the effect of solid masses, where cost would be unnecessarily occurred by more massive substances.

VENEERING. The process of decorating ordinary surfaces with thin slices of rare and beautiful woods, or inlaying them.

* Marryatt's *History of Pottery and Porcelain*.

† Smith's *Dictionary of Greek and Roman Antiquities*.

‡ See *MEDIUM*, *COPAL*, *COPALBA*, &c.

VENETIAN RED, SCARLET OCHRE. A burnt ochre, which owes its colour to the presence of an oxide of iron. It is used as a pigment in both oil and water-colours. Its colour is red, alloyed with blue and yellow.*

VENICE TURPENTINE. A liquid obtained from the *pinus laryx*, and employed as a glazing by Sir Joshua Reynolds and other painters; but it is liable to do harm by cracking the surface of pictures.

VENTURINE. A powder made from fine gold wire, used in japanning to cover varnished surfaces in imitation of gold.

VERANDA. A word of eastern derivation for an open portico, with a sloping roof in advance of the main building.

VERDE ANTICO. (*Ital.*) The green *breccia* used for ornamental sculpture by the ancients. It is sometimes marked with small red or black spots. The green incrustation produced by the action of time on copper and brass.†

VERDE ETERNO. A neutral acetate of copper, prepared by dissolving verdigris in hot acetic acid, then leaving the filtered solution to cool, when beautiful dark-green crystals are deposited, which were much used by the early Venetian painters, as well for solid painting as for glazings.

VERDIGRIS. (*Fr.*) A bright acetate of copper, prepared by subjecting the metal to the action of a vegetable acid; generally the refuse of grapes after the extraction of their juice, which, being placed to ferment between plates of copper, covers them with a stratum of verdigris, which is carefully removed, and prepared for the painters' use.

VERDITER, CENDRES BLEU. (*Fr.*) Blue verditer is prepared by decomposing lime with a solution of nitrate of copper. It is not used in the Arts so much as formerly, but chiefly in house-painting and decora-

tion. *Green VERDITER* (*verde di terra*) is the same as *terra verde*, a native green carbonate of copper, mixed with earthy matter. The verditer known as **BREMEN GREEN** is artificially produced by subjecting copper to the action of sea-salt and vitriol for three months.

VERGE. The rod, wand, or metal staff borne by a sergeant, who is hence termed a *verger*.

VERGE-BOARD. The gable ornament of wood-work used extensively for houses in the fifteenth century; it is usually written *barge-board*; but the above seems to be the proper mode of writing it, as the term indicates the position of this wood-work on the *verge* of the gable; and the broad pronunciation of that term by country builders might easily lead to the conversion of it into *barge-board*. (See that word.)

VERMICULATED. Disposed in wreathed lines, like the undulations of worms (*vermes*).

VERMILLION. The bisulphuret of mercury, used as a pigment in oil and water-colours. It is of a bright red colour, inclining to yellow, of a good body, and of great usefulness in its compounds with white pigments.*

VERNACLE. The delineation of our Saviour's face, miraculously imprinted on the veil or handkerchief held by a devout woman—hence called **ST. VERONICA** (*gy. Vera-iconica*)—on his way to Calvary. The subject is frequently represented by old artists.†

VERNON GALLERY. This important collection of pictures, all produced by British artists, is a worthy exponent of a new school, which may now properly take its place among those of other countries. "The modern schools of all nations are worthily represented in their respective national collections; as long, therefore, as our living artists were denied access to the National Gallery, we certainly gave a colour to the reproach so blindly cast upon us from the continent—that of having no Art

* Mrs. Merrifield informs us that, "besides its use in painting, this earth was formerly much employed in making the bricks of which many of the old buildings in Venice are constructed." From this circumstance the colour obtained its popular name. It is chiefly procured from Verona.

† See *Æneugo*.

* See also **CINNABAR**.

† See **SUDARIUM**, where it is fully described.

worthy of public exposition. But from this injustice Mr. Vernon has rescued contemporary Art by an act of munificence,* which unites patronage to living artists, with that amount of immortality which results from the public display for ever of the genius patronised." Mr. Vernon exercised the ability which few rich picture-purchasers possess, which is that of selecting and purchasing on his own judgment and taste; he did not wait for the fiat of a dealer or connoisseur, but was himself competent to see and obtain a meritorious work, allowing no medium to interfere between artist and patron, and take from each a proportion of profit. The pictures are the best works of our best painters, produced, for the most part, at the healthiest periods of intellectual life. It is a noble and unique exhibition of the powers of the English school, and was made a free present to the nation by Mr. Vernon, being first exhibited at the National Gallery, soon after his death, in May, 1849. The collection consists of 162 pictures: among them is Sir Joshua Reynolds' "Age of Innocence," one of his best works, which alone cost Mr. Vernon 1450 guineas; some fine landscapes by Wilson, Gainsborough, Calcut, and Creswick; four good pictures by Wilkie, including his "Whiteboy's Cabin;" Collins's "Happy as a King;" a "Battle-piece" by Cooper; Danby's "Fisherman's Home;" Etty's "Youth and Pleasure," "The Bathers," &c.; Eastlake's "Christ weeping over Jerusalem;" Egg's "Scene from Gil Blas;" Goodall's "Village Festival;" Haghe's "Hall at Courtray;" Herbert's "Sir Thomas More and his Daughter;" Landseer's "Peace and War," "High Life and Low Life," and "Spaniels," all worthy exponents of his power; excellent landscapes by Linnell and Lee;

* Memoir of Mr. Vernon, introductory to the series of engravings in the *Vernon Gallery*, by S. C. Hall, Esq., F.S.A. In this beautiful publication, every picture has been worthily engraved, in line, by British artists, and accompanied by descriptive letter-press, forming three noble volumes. The plates have also appeared in the *Art Journal*, to which use they were originally conceded by Mr. Vernon.


Leslie's "Sancho and the Duchess," and "Uncle Toby and Widow Wadman," both capital pictures; Macclise's "Play Scene in Hamlet," one of his finest works, and "Malvolio and the Countess;" Mulready's exquisite cabinet picture, "Crossing the Brook;" landscapes by Nasmyth; Newton's "Yorick and the Grisette;" Robert's interior of "Burgos Cathedral" and "St. Paul's, Antwerp;" Stanfield's "Venice," "Entrance to the Zuyder Zee," &c.; Turner's "Views in Venice," "The Golden Bough," and "William III. at Torbay," all wonderful pictures; Uwins' "Vintage in France," "Chapeau de Brigand," &c.; Ward's "South Sea Bubble," and "Dr. Johnson in the Antechamber of Lord Chesterfield," pictures more thoroughly English in character than any artist has produced since the days of Hogarth; Webster's "Dame School;" and many other works which assert and elevate the character of THE ENGLISH SCHOOL. The nation owes a deep debt of gratitude to the memory of Mr. Vernon, and the artists a still greater one, particularly such as still live and reflect on the difficulties which beset the path of an artist who would see his works publicly exhibited on the walls of his own National Gallery,* honoured by juxtaposition with the great of past ages, and receiving that meed of applause which few men obtain during life.

VERONA GREEN is a variety of the mineral called green earth.

VERONICA, Sr. A holy woman who, according to the legend, wiped the perspiration from the Saviour, when toiling to Calvary, upon the sudarium she held in her hand, and which miraculously received the impression of his features. A relic purporting to be this very napkin is still kept in St. Peter's, at Rome. The saint is usually depicted as an elderly woman, displaying the sudarium thus impressed with

* The National Gallery, in Trafalgar Square, being too small for the proper exhibition of so large an addition to its pictures, they are, at present, displayed on the walls of Marlborough House; it is, however, but a temporary locality for Mr. Vernon's noble gift.

the Saviour's features; and the incident of her presentation of it to the Saviour is frequently depicted in the pictures of the *via dolorosa*. She was canonised by Leo X., as late as 1517.

VERT. The heraldic term for *green*, expressed in engraving by lines sloping across the shield thus .

VERTICAL. Perpendicular to the horizon.

VERZINO, (*Ital.*), or Brazil-wood, produces a kind of *lake*, which was much used by ancient artists. Sandal-wood and logwood were also used for the same purpose.

VESICA PISCIS. Literally, the fish's bladder; a term employed by some antiquaries to designate the elliptical aureole in which the Saviour is sometimes depicted. (See *cut*, p. 58.) The term is said, by some authors, to have been derived from the sacred character of the fish as a symbol of our Lord, for the reasons given in p. 191 of this work.

VEST. A close-fitting garment of any kind.

VESTAL. A virgin devoted to the service of Vesta, who made vows of eternal chastity, watched the sacred fire on her altar, and attended as priestess in her temple.

VESTMENTS. The furniture of the altar, or the dresses of the priests. Pugin says that the term was also applied to the chasuble alone.

VEXILLUM. (*Lat.*) The flag of the Roman soldier; a square standard affixed to a cross-piece on the summit of a staff;* a scarf attached to the PASTORAL STAFF.† This singular appendage probably owes its origin to the famous cross-banner of the first Christian emperor, the LABARUM of Constantine.

VICES. The various immoral tendencies of the mind were typified by the mediæval artists as human forms, characterised by some emblem or attribute indicative of each ruling passion, and placed

in situations of degradation in sacred edifices—as corbels, gurgoyles, &c.; or else as trampled under the feet of the VIRTUES (see that word). One of the most remarkable of these emblematic representations is a mural painting on the north side of the nave of Catfield Church, Norfolk, which delineates each as being swallowed by a dragon of seven mouths, whose body issues from Hell-mouth below.* The seven vices are—Envy, Avarice, Anger, Pride, Lust, Revenge, and Sloth.

VICTOR, *St.*, of Marseilles, is distinguished by being represented as trampling down a pagan altar, or without his foot, in allusion to its having been cut off by the Emperor Maximian, as a punishment for such desecration of idolatry. *St. Victor*, of Milan, is also represented with his foot on a broken altar; but he is depicted as a Moor, and sometimes as undergoing martyrdom in an oven or metallic ox.

VICTORY. The goddess of successful conquest, who was represented by the ancients winged, and bearing a palm branch and a laurel crown. (See *PALM*.)

VIEW. A representation of a building or place.

VIGNETTE (*Fr.*), *LITTLE VINE*. Ornaments of vine-leaves, tendrils, and grapes, used in Gothic architecture. The capital letters in ancient manuscripts were called by old writers *viticula*, or *vignettes*, in consequence of their being frequently ornamented with flourishes, in the manner of vine branches or tendrils. Subsequently, the term was used to signify any large ornament at the top of a page. In the seventeenth century, all kinds of printers' ornaments—such as flowers, head and tail-pieces—were generally termed *vignettes*; and, more recently, the word has been used to express all kinds of wood-cuts or copper-plate engravings, which are not enclosed within a definite border. In this sense, nearly every cut in the present work is a *vignette*.

VIGOROUS. Bold, powerful; applied to

* See *ENSIGN* and *LABARUM*.

† See *ORARIUM*.

* It is engraved in vol. i. of the publications of the Norfolk Archaeological Society.

such sculpture as that of Michael Angelo, and such painting as that of Rubens.

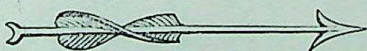
VINCENT, St. A Spanish martyr, who died A.D. 304, after enduring many tortures, which form the subjects of pictures of the saint. He is usually represented with the spiked gridiron upon which he was tormented, or bearing the iron hook with which his flesh was torn. A raven is near him, in accordance with the legend, which relates that such a bird drove away wild animals and birds of prey from the body of the saint after his death.

VINE. The vine is the emblem of fruitfulness; it was sacred to Bacchus; the productive, overflowing, intoxicating power of nature, which carries man away from his usual quiet and sober mode of living. There is much symbolism in the vine. The vine, with its fruit, was frequently adopted in church decoration during the middle ages, as typical of Christ; the grapes symbolising the disciples (John xv.) as well as the Holy Eucharist. The fathers all compare the blood of Christ to the juice of the grape, and the passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares himself to a vine.

VIOLET. A rich and delicate tint, produced by the mixtures of red and blue.

VIRE, VIREU. (Fr.) A barbed arrow, used with the early cross-bow.

VIRETON. (Ital.) An arrow with a thick, lozenge-shaped head, the feathers



being placed at an angle on the shaft, to make it spin in flying.

VIRGINS are usually denoted by long hair streaming down their back. The wise and foolish virgins, with their lamps lit and unlit, have been frequently adopted in church decoration as statuettes, or in painted glass windows. They occur constantly in Art, the most curious series being those engraved by Martin Schon-gauer.

VIRTU. (Fr.) Objects of Art or antiquity—such as occupy museums or private collections.

VIRTUES. An order of angels, generally represented in complete armour, bearing pennons and battle-axes. The impersonation of the mental virtues, as decorative adjuncts to the cathedrals and churches of the middle ages, was comparatively common. They occur in painting and sculpture. Of the former art, we may study some curious examples of the time of Edward III., which were discovered on the walls of the Painted Chamber, at Westminster, and have been published by the Society of Antiquaries, in the *Vetusta Monumenta*. In these paintings, the Virtues are represented as armed females overcoming their opposite Vices. Thus, *Liberality* tramples on *Avarice*, piercing him with a spear, and choking him with a money-bag; *Meekness* treads under foot *Anger*, &c. Round the moulding of the doorway of the Chapter-house, at Salisbury, similar representations of the Virtues and Vices are sculptured. The most curious and beautiful statues of the Virtues occupy a similar position over the north door of the Cathedral of Chartres. There are fourteen in all. They are works of the fourteenth century, and their names have been sculptured beside them. They consist of Liberty, Honour, Promptitude, Fortitude, Concord, Friendship, Majesty, Health, and Security; the names of the others are effaced, but they appear to be Faith, Prayer, Praise, Power, and Religion.* These figures are all represented as crowned females. In the fifteenth century, they were classified into the *Cardinal Virtues*, consisting of Power, Prudence, Temperance, and Justice; and the *Theological Virtues*, consisting of Faith, Hope, and Charity; the number having a mystic significance, and these figures occasionally radiating in painted wheel windows round a figure of Religion.

* They are engraved and described in Dideron's *Annales Archéologiques*. Paris, 1847. tome vi.

VIRTUOSO. (*Ital.*) One who is skilled in a knowledge of the arts of painting, sculpture, or architecture, or is well versed in the study of medals or antiques; a collector of antique and natural curiosities.

VISOR. The movable front of a helmet, perforated or barred for the admission of air, and to enable the wearer to see.*

VISUAL, from the Latin *visus*, sight; an epithet applied to that which relates to sight. Thus, the *visual angle* is that at which an object is viewed; the *visual ray* is the beam of light which impinges on the eye from the object observed.

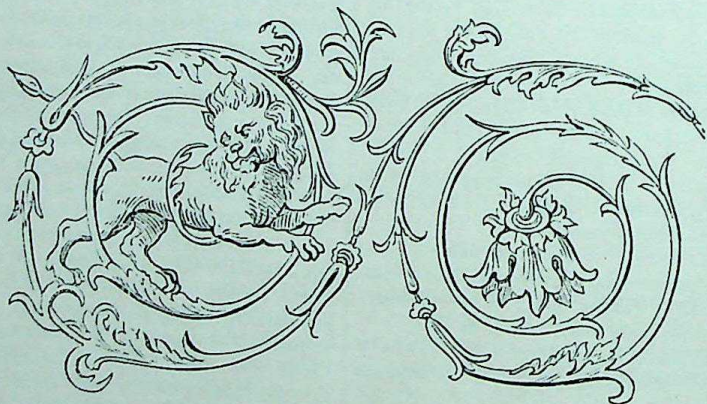
VITALIS, Sr. A martyr during the first century of the Christian era, and usually represented as buried in a pit, with stones cast upon him, or as being stoned by pagans. There is another Sr. **VITALIS**,

who died at the commencement of the fourth century, who is depicted as a horse-soldier, bearing a standard, or carrying a club set with spikes—an emblem of his martyrdom.

VITREOUS. (*Lat.*) Having a glassy surface; consisting of, or resembling, glass.

VITRO-DI-TRINO. (*Ital.*) An ornamental glass-work, invented by the Venetians in the fifteenth century, consisting of a sort of lace-work of white enamel or transparent glass, forming a series of diamond-shaped sections; in the centre of each an air-bubble was allowed to remain as a decoration.

VITRUVIAN SCROLL. A decorative enrichment adopted in architecture, and named after Vitruvius. It consists of convoluted, undulating ornament, which is very fanciful and varied. It frequently



occurs in friezes of the composite order. We select an example, which forms part of the wall-decoration of a house at Pompeii, in which various animals occasionally occupy the centres of the design.

VITTA. (*Lat.*) A ribbon, band, or fillet, encircling the head, confining the hair, the ends hanging down behind. Its colour varied, but white and purple predominate. Vittæ were worn double by the Roman

matrons, to distinguish them from the virgins, who wore them single. The white woollen fillets used in the decoration of animals about to be sacrificed at the altar, were also termed *vittæ*.*

VIZARD. A mask for the face.

VIZOR. The movable face-guard of a helmet.†

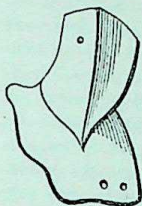
VOLANT. A term in heraldry, expressive of flying.

* See cuts, pp. 40 and 232.

* See MITRA and INGULE.

† See cuts, p. 232.

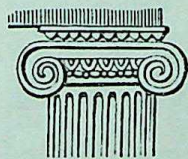
VOLANTE-PIECE. An extra plate of metal, affixed to the front of a knight's helmet, and screwed to the *grande garde*, which covered the breast. It was chiefly used in the tournament or joust.



VOLETS. (*Fr.*) The wings or shutters of a picture, formed as a triptych; such is Rubens' famous "Descent from the Cross," in Antwerp Cathedral, the *volets* of which are painted on both sides.* A gauze veil, worn at the back of the head by ladies in the middle ages.†

VOLUMEN. (*Lat.*) The scroll upon which books were written, as the Hebrew law is still transcribed for the service of that church. The roll upon which the ancients wrote their works. The several pieces of papyrus or vellum were fastened together, and written only on one side, forming a continuous piece; to the lower part, a stick called *umbilicus* was fastened, round which the volumen was rolled, and a piece of parchment was affixed to the other end, upon which the title of the work was written, so that when rolled up and placed in the scrinium, the proper roll might be at once taken from the box in which it was deposited. Our cut, p. 387, exhibits this arrangement, adopted for the written books of the ancients.

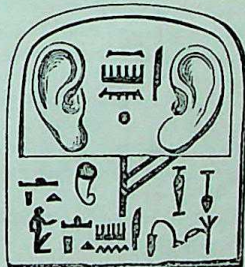
VOLUTE. The spiral decoration which forms the principal distinction of the Ionic capital, and is seen in another form as a portion of the Corinthian capital; it is said by Vitruvius to have originated in the curls worn on



each side of the female face: this assertion has been universally accepted as the true origin, but Rich‡ very sensibly observes, that the Greek name, which literally means

the *murex* or limpet, indicates that the idea was suggested by the spirals of shells.

VOTIVE TABLETS. Sculptured memorials dedicated to the gods in grateful acknowledgement of recovering from disease, and which were affixed to the walls of their temples. Upon them were represented the parts of the body supposed to have been recovered by prayer to the god, with inscriptions recording his name and that of the donor. The custom is extremely ancient, and, according to Wilkinson, was in use by the ancient Egyptians. He says: "After the cure of a disease was effected, they frequently suspended a model of the restored part in the temple of the god whose interposition they had invoked, precisely in the same manner as in the sheikh's tombs of modern Egypt, and, in the Roman Catholic chapels of Italy and other countries, consecrated to the Virgin or a saint; and ears, eyes, distorted arms, and other members were dedicated as memorials of their gratitude and superstition." He engraves the curious specimen of these antique mementos which is here copied. It is a small stone tablet,



found at Thebes, and is dedicated to Amunre for the recovery of a complaint in the ear. The same custom prevailed in Greece and Rome, and by way of exhibiting the curious identity of the *votiva* used by both nations, we engrave one in the British Museum, found at Athens, which represents the lower part of a human face, above which is an inscription informing us that it was a votive offering to the *highest*, by a lady named Tertia. The

* See PENTAPTICH.

† See cut to CRESPINE.

‡ Companion to the Latin Dictionary.

custom still continues in Catholic countries, the chapels of saints being frequently hung



with such memorials of their supposed agency in removing disease.

VOULGE. Another name for the implement termed *langue-de-bœuf*, and described under that word.

VOUSSOIR. (Fr.) The wedge-shaped stones forming an arch.

VULNED. Wounded or bleeding; an heraldic term. Thus, the pelican feeding her young from the wound she makes in her own breast is described, heraldically, as *vulning herself*.

WALL-PAINTING. The external and internal decoration of edifices of all kinds, among the ancients, has received a larger share of attention of late years, owing to the increased taste for polychromy among continental architects, the result of the published notices of antique examples by archaeological students. M. Quatremere de Quincy, in his magnificent work *Le Jupiter Olympien*, first propounded the idea of the extent to which the artists of antiquity carried their love of colour.* But it was reserved for more modern investigations to positively establish its abundant use by reference to antique works, upon which it still remained. Messrs. Harris and Angell discovered at Selinuntum many vestiges of coloured stucco on the fragments of temples and other edifices built of porous stone; and they found many traces of colour employed without a coating of stucco on hard and compact stone, and

also upon marble. M. Hittorf, when travelling with the German architects, M. Zanth and Stier, in Sicily, also discovered indications in abundance of primitive decoration by colour on architectural fragments and mouldings; the presence of colour on figure-sculpture, bas-reliefs, and general ornament. He says: "The principle followed we found to be—the colouring of the body of the wall of a pale yellow, or golden colour, the triglyphs and metules blue, the metopes and the tympanum red, and some other portions of the building green, and varying these same tints, or using them of greater or less intensity, as the judgment of the artist dictated."† A Greek temple with its brilliant painting and gilding must, in the early ages, have looked wondrously different to the cold, formal relic of to-day. "They endeavoured," says M. Hittorf, "by so doing, to add to the elegance of their buildings without detracting from their majesty; and this system of colouring, when applied under a pure sky, enlivened by a brilliant sunshine, and surrounded by a gorgeous vegetation, was the only means of bringing the work of Art in harmony with the richness of nature. Another reason for its adoption would be its analogy with coloured statuary,‡ which, employed conjointly with mural historic painting§ in the edifices of antiquity, would require, in their union with architecture, a necessary similarity in the walls and decoration of the building. The most admired structures of the ancients derived their effect from the harmonious combination of the three arts, the works of which, taken individually, may sometimes approach to the sublime, but cannot, unless united, produce that sentiment of satisfaction and perfection which they then possess."

* See a translation of his essay "On the Polychromy of Greek Architecture," in *The Museum of Classical Antiquities*, vol. i.

† For further remarks on this custom see STATUARY.

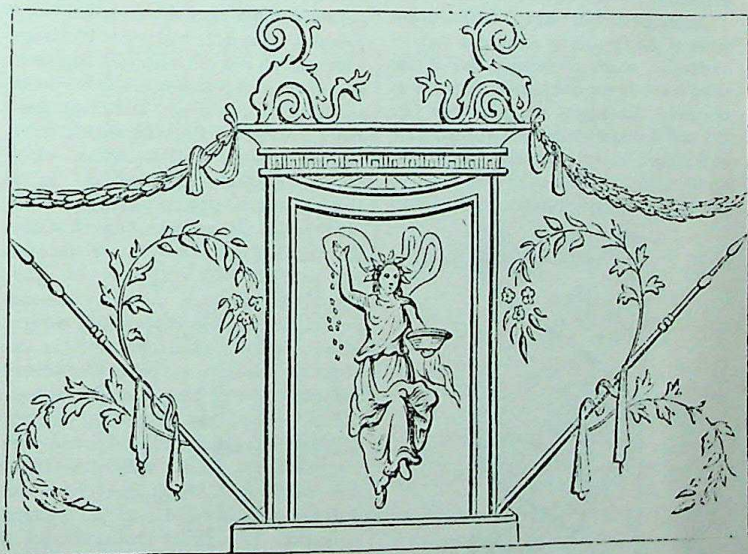
‡ See LESCHÉ.

* See POLYCHROMY for further remarks.

Internal decoration may be studied in the remains of the earliest civilization—that of ancient Egypt—and the great French work upon the subject published by Napoleon, that recently published by Rosellini, or the more popular digest of all by Sir G. Wilkinson, will testify to its use and beauty. Indeed, we owe to the wall-paintings of this ancient people, those representations of life on the banks of the Nile in the days of the Pharaohs, which have no record elsewhere.

In Pompeii and Herculaneum we trace the more refined taste of Greece and Rome. "The frescoes and mosaics show us the character of the Greek painting at its close, and we learn from these remains of the Augustan age what Pliny briefly hints, that, in the decline of the Art, mere mechanical dexterity and quickness of ex-

ecution came to be more prized than higher and more legitimate excellence.* We see at Pompeii the very style of landscape-painting which Vitruvius condemns, as untrue to nature and unsuited to the dignity of architecture.† We learn thence what was the class of subject and composition preferred by the Roman of the Augustan age as the decoration of his dwelling, and, as it were, the familiar inmate of his home; we see Art, not grave and earnest as in the great public buildings of the capital, but in its more lyric and sportive moments; we are reminded in these frescoes of the careless gaiety and voluptuous ease of the life of Horace; they form the natural illustrations and companions to his odes, as in the early Greek vases we find our best commentary on the poetry of Pindar."‡



The pictures found at Pompeii and other places are painted in common distemper, and in a harder and more durable kind, in water-colours, called by the Italians a *guazzo*; it is a species of distemper, but the vehicle or medium, made of egg, gum,

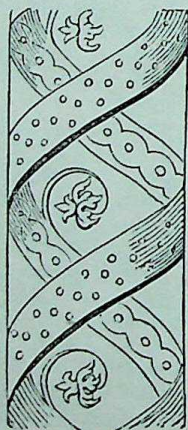
or glue, completely resists water, and the impasto is surprisingly solid.

In the engraving here given of one of the Pompeian paintings—engraved in the

* See RHYPAROGRAPHY. † See TOPICA.
‡ *Museum of Classical Antiquities*, vol. i.

Museo Borbonico—we have the grouping, in one pictured panel, of the human form in its highest attribute of divinity, displayed by the doral, winged goddess in the centre, who is showering her bounties on the earth beneath; of architecture, subservient to the general solidity of the design, its hard angularities nullified by the lines of foliage, &c., which combine with it, and lead the eye agreeably over the spaces on each side; of the dolphin, a denizen of another element, whose elegant form has been gracefully combined with the Greek volute, displaying the lively and varied fancy of the artist. The laurel-wreaths, bands, fillets, and flowers are all happily adjusted; and thus, in this small group, we find abundant evidence of that general study of all objects in nature, which was one great characteristic of ancient artistic education.

When the designer had to deal with flat surfaces, he frequently adopted a style of decoration which completely carried the mind away to natural scenery by the delineation of landscapes and flowers, or else the architectural enrichments adopted are so arranged, according to the rules of perspective, that we seem to be looking out of the apartment and into the open air, where



we see figures seated on portions of the erections, naturally disposed, and giving

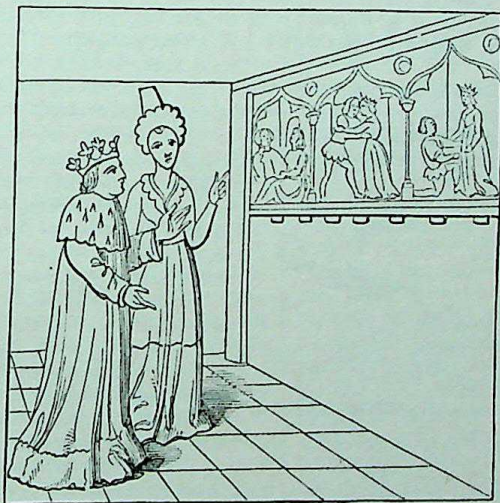
great reality to the mimic scene. An excellent example is in the house of Sallust, and on the walls of the Pantheon. The simpler wall-decoration, which we have here engraved, also possesses the same power of relieving the eye from a sense of flatness. The double band which forms the basis of the design, and the interior and exterior of which have different patterns upon them, in varied colours, wind round each other in an agreeable manner, and give the idea of their encircling a hollow space, the harsh vacuity in which is nullified by the floriated ornament which is made to spring from them, and becomes an integral part of the whole.

With the increased wealth and luxury of Rome the taste for house decoration enlarged, and when the seat of empire was removed to Constantinople, it received the addition of an eastern luxuriousness, which gave a peculiar character to polychromy. Temples, churches, and other buildings, were painted and gilt with a lavish hand; and, after the fall of Rome, the Northmen emulated their glories. In Saxony, Germany, France, and England, are still found remains of early wall-decoration, which show the general taste for colour. In the eleventh and twelfth centuries, the elaborately sculptured capitals of sacred edifices were resplendent with painting and gilding, and the walls diapered with ornamental patterns on a richly-coloured ground, or else they were entirely covered with scenes from sacred history. In one of the chapels in the crypt at Canterbury Cathedral are still preserved some distemper pictures of the thirteenth century, delineating the birth of St. John, and other sacred subjects. On the walls of Rochester Cathedral and St. Albans, others have been found; indeed, it would be quite impossible to narrate, in ordinary limits, the list of those discovered in churches at home and abroad.* Private residences, in the same way, were decorated with wall-painting, particularly the great halls of

* See p. 300 for an account of one in the Sainte Chapelle, at Paris.

mansions, which were used as places of general assembly, and, being lighted from high windows, had flat walls beneath, the monotony of which was annulled by arras, tapestry, or tempera pictures. Henry III. ordered the entrance to St. Stephen's Chapel, at Westminster, to be decorated with figures of the Virgin, &c. ; and the famous "Painted Chamber," constructed by the same monarch, received that name from the pictures on its walls, some fragments of which were discovered in 1819, and published in the *Vetusta Monumenta* of the Society of Antiquaries. In general, these works appear to have been painted on an absorbent ground, "composed," says Capon, in his notes, "of whiting and the juice of the fig-leaf, which was floated in a liquid state over the walls; the oil with which the colours were mixed was quickly imbibed, or sucked into the ground, so that in the course of years all the unctuous

matter was destroyed.' These pictures represented scenes in the life of St. Edward the Confessor; others were selected from scripture history; and there was also a remarkable series of emblematic pictures of the Virtues conquering the Vices. The fondness of Henry for this species of decoration, and the lavish manner in which he ornamented his palaces, have been narrated by Rokewode in his description of these curious pictures. Thus, he ordered the story of St. Edward to be painted in the Chapel of St. John, within the Tower of London, as well as a picture of that saint; and, in the Chapel of St. Peter, the figure of that apostle, and Sts. Christopher, Catherine, and Nicholas; while his own chamber was painted with "the history of Antioch." In Windsor Castle Chapel, he had painted stories from the Old and New Testaments, "the King's Cloister" being decorated with figures of the apostles;



while the private chambers of the sovereign were also enriched with pictures. The castle at Winchester, and the palace at Woodstock, were also covered with scenes from sacred and profane history. The

romances of the fourteenth century were favourite subjects for wall-pictures; and the very curious engraving here given is an illustration of the custom. It represents a scene from the famous *Roman de*

Lancelot, in which Morgan le Fay shows King Arthur the paintings on the wall of her chamber, delineating the adventures of that knight, particularly his amour with Queen Guinever. It is copied from a beautiful drawing in an illuminated copy of the romance, in the Royal Library, at Paris (No. 6,784), and was executed in the early part of the fifteenth century. Chaucer speaks, in his *Romance of the Rose*, of a series which,

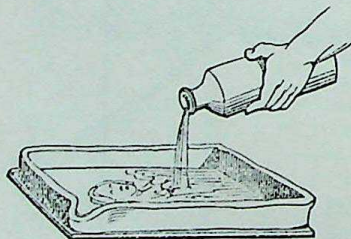
"With gold and asure over all,
Depainted were upon the wall."

And the same author, in his *Dream*, describes himself

"—— in a chamber, paint
Full of stories old, and divers
More than I can as now rehearse."

The same writer's *House of Fame*, and Lydgate's *Temple of Glass*, are also described as enriched and highly decorated in the same manner. The custom continued until the reign of the Stuarts,* but fell into disuse early in the seventeenth century.

WALLING-WAX. A composition of wax and tallow, used by etchers and engravers to make a bank or wall round the edge of a plate, and so form a trough, into



which the acid is poured over the lines incised through the etching-ground, and which *bites* in the lines as it lies upon the surface. The wax is rendered soft by steeping in hot water, and when of the consistency of putty, is stuck round the plate, and allowed to cool and harden, a spout being made on

* See WATER-WORK for an account of some late examples.

one side to carry off the acid, as shown in our engraving.

WALNUT OIL, Nut Oil. One of the three oils used in painting, obtained from the well-known fruit of the walnut-tree. It is clear, thin, and paler than linseed oil, and is rendered *drying* by the addition of LITHARGE or WHITE VITRIOL (sulphate of zinc).

WALSTON, St. A British saint, who gave up all his wealth, and followed agricultural pursuits, dying A.D. 1016, while mowing; hence he became the patron saint of husbandmen, and is usually depicted with a scythe in his hand, and cattle near him.

WATER-COLOURS. Colours ground with water and gum, or size, which preserves their consistency in a solid cake when dried, and can easily be mixed with water, by rubbing them on a moistened palette when wanted. *Moist* water-colours, in a semi-fluid state, are also used for sketching from nature; they require no rubbing, and are kept sometimes in a metal tube, which preserves them from drying up. A complete box of water-colours, for landscape, flowers, figures, &c., as fitted by the best makers, contains lemon yellow, gamboge, Indian yellow, yellow ochre, chrome, vermilion, light red, Indian red, rose madder, carmine, purple madder, Vandyke brown, sepia, brown pink, sap green, emerald green, indigo, French ultramarine, smalt, and cobalt.

WATER-COLOUR PAINTING. A branch of Art which has achieved its great position within the last fifty years. Before that period, it seems to have been considered beneath the attention of first-class artists, who rarely practised it, except for slight sketches, or monochromatic studies for oil-pictures. By some of the older writers it was termed *limning*. The early attempts in the art were generally weak in character, and monotonous in effect, as it was restricted in its power by the custom of washing in all the positive shadows with a dark or neutral tint of various shades, and covering them with the local colour of each

object afterwards. Such drawings, consequently, were thin and poor. Those employed in topographical delineation chiefly practised the art; and Carter, Capon, Gilpin, Dayes, and others, were among the number at the end of the last century and beginning of the present one. Sandby, Payne, Rooker, Wheatly, Hearne, and Girtin, about the same time, began to emulate the variety of tint and depth of colour of oil-pictures, and were succeeded by Nicholson, Varley, Copley, Fielding, &c., who steadily persevered in the same road toward improvement. But the great genius was Turner, who, originally engaged as a topographical draughtsman in the cold, hard style of Dayes, gradually emerged, in the course of years, in a brilliancy of colour and power of effect never excelled by any artist. Simultaneously with his efforts came those of other artists—such as Pyne, Roberts, Prout, Cattermole, Harding, Haghe, and a host of others, who gave to the art a celebrity resulting from the talent and power displayed in their works. Water-colour painting now can rival oil in the depth and brilliancy of its tints, while it excels it in the purity and cleanness of its tones; giving atmospheric effects and aerial perspective with singular truthfulness, the result of the peculiar transparency of its medium. The modern water-colour painters have, however, called in the aid of body-colour very extensively, which was not usual with the earlier artists, who considered such modes of obtaining an effect as illegitimate. Once overcoming such scruples, the moderns do not object to *the mode*, so long as *the end* is gained; hence we see high lights and deep shadows put in with distemper or body-colour, brilliant effects produced by scratching up the surface of the paper, &c. In the present day, the art includes a large number among its professors; and two exhibitions, containing about a thousand specimens each, are yearly opened in London alone.

WATERED. Ornamented with a wave pattern. It is produced on sword-blades,

in the East, by welding together various qualities of steel. It is formed, in silk and other textile fabrics, by sprinkling water on their surfaces, and passing them through a press with hot or cold rollers, plain or variously indented. In wall-painting, it is imitated by wiping the ground with a dry brush, in a flowing or irregular manner, while wet with colour.

WATER-MARK. The letter or ornament adopted by a paper-maker to distinguish his manufacture, which is thin and transparent in the place where it occurs. The old printers used a *pot* as the water-mark for stout printing-paper, hence termed *pot-paper*; and our modern term, *foolscap*, for a peculiar kind of writing-paper, is derived from the original water-mark—a fool's head with cap and bells.

WATER-SCAPE. A term sometimes used to denote sea-views, in contradistinction to *landscapes*.

WATER-WORK. Wall-painting executed in size or distemper, frequently taking the place of tapestry. When Falstaff cajoles Mrs. Quickly into selling her tapestry to supply him with cash, he declares, "for the walls, a pretty, slight drollery, or the German hunting, in water-work, is worth a thousand of these bed-hangings, and these fly-bitten tapestries." (*Henry IV.*, part ii. sc. 1.) Mr. Knight illustrates this passage, in his pictorial editions of Shakspeare by an engraving of one of a series of such tempera paintings, which once decorated the walls of Grove House, Woodford Common, Essex, believed to have been a hunting-lodge of Robert Devereux, Earl of Essex, and pulled down in 1832. The paintings have the initials D. M. C., and the date 1617, and are evidently the work of a Dutch or Flemish artist, many such being employed by the nobility and wealthy merchantmen during the reigns of the Tudors and early Stuarts.

WAX. Bleached *bees'-wax* is the vehicle in **ENCAUSTIC PAINTING**; it is added to resins in making varnishes, to correct their brittleness. **WAX** dissolves in a solution of tartate of potash, and this medium

is employed in making the cakes of wax-pigments for water-colours.

WAX PAINTING. This art, practised by the ancients under the name of *ENCAUSTIC*, has lately been revived in several countries. The pigments are ground with wax, and diluted with oil of turpentine, to which mastic is sometimes added, and oil of lavender or spike. In *ENCAUSTIC PAINTING*, the wax colours were burnt into the ground by means of a hot iron (called *cauterium*), or pan of hot coals, being held near the picture. The mere process of *burning-in* constitutes the whole difference between encaustic and the ordinary method of painting with wax colours.

WEATHERCOCK. A vane at the top of a church or other building, in the shape of a cock, that bird being the emblem of vigilance.

WEATHER-MOULDING. The moulding over a door or window to receive and cast off wet; also termed *DRIP-STONE*.

WEDGEWOOD-WARE. The most artistic and beautiful of English Ceramic manufactures, the production of Joseph Wedgwood, who, by his superior taste and study, gave a European renown to his work, and ensured the aid and patronage of the best men of his day. Flaxman designed for his establishment in Staffordshire, to which he gave the name of *Etruria*, and from whence emanated a series of works which are most familiarly known by such as exhibit raised cameo-compositions on a lavender-tinted ground. Wedgwood commenced his career as a potter in 1759, and died in 1795, in his sixty-fifth year.*

WELSH-HOOK. A military implement of the bill kind, but having, in addition to a cutting-blade, a hook at the back, to enable a foot-soldier to pull a horseman to the ground, or arrest a flying enemy.†

WENCESLAUS, St., died A.D. 938. He is usually represented as an armed

warrior, bearing a red banner, on which a white eagle is emblazoned.

WHEEL. St. Catherine is distinguished by bearing a wheel (see p. 103), which is set with knives or spikes, and sometimes represented as broken. St. Donatus also bears a wheel set round with lights. Sts. Euphemia and Willigis carry wheels, and St. Quintin is sometimes represented with one broken at his feet. **WHEELS** of Providence, emblematic of the vicissitudes of human life, were frequently introduced in the sculptures, stained glass, and paintings which decorated ancient churches. The large rose-window over the principal entrance to cathedrals is formed like a **WHEEL**; and upon the rays are sometimes represented the seven ages of the life of man.

WHEEL-LOCK. An invention for winding up the explosive machinery of a gun with a *spanner*, or hand-winch, invented early in the sixteenth century, by Camillo Vitelli, of Pistoia, in Tuscany.

WHINYARD. A broad, light sword.

WHITE. Theoretically speaking, **WHITE** is the result of the union of the three primary colours, as may be shown in the experiment of Newton, but in practice it is found impossible to produce a **WHITE** pigment by the mixture of pigments of any other colour: on the contrary, the union of the three primaries, or of the secondaries, produces grey or black. Therefore, our white pigments must be prepared in as great a state of purity for the palette as possible. (See **WHITE PIGMENTS**.) In *Heraldry*, *argent* denotes whiteness, purity, hope, truth, innocence. The priests of antiquity wore white raiment. The Magi wore white robes. White horses were sacrificed to the sun. In Egypt, a white tiara decorated the head of Osiris. The priests of Jupiter had white vestments; the victims of Jupiter were white. The Druids wore white vestments, and sacrificed oxen of this colour. The Christian painters of the middle ages represented the Eternal Father draped in white; and likewise Jesus, after the resurrection. White was consecrated to the dead

* See further remarks on Wedgwood and his ware in p. 360.

† The Scottish pole-axe, engraved p. 69, will give a correct idea of its construction.

through all antiquity and became a colour of mourning. The Moors designate by this emblem, purity, sincerity, innocence, simplicity, candour.*

WHITE PIGMENTS. The white pigment hitherto most extensively used in painting is **WHITE LEAD**, or the carbonate of lead,† known under various names—such as **CERUSE** (see p. 105), **FLAKE WHITE** (see p. 192), **KREMS WHITE** (see p. 256,) &c. This material being liable to change when exposed to the action of sulphuretted hydrogen gas, a substitute has long been a desideratum; this appears to be found in **ZINC WHITE**, or oxide of zinc. **CONSTANT WHITE** is sulphate of barytes.

WHITING. Chalk cleared of all impurities, ground with water, made into cakes, and dried. It is used for wall-painting, and as a ground for gilding, distemper-painting, scene painting, &c.

WHITTLE. A portable pocket knife, or one worn in a sheath at the girdle.

WICKET. The small door made in the large gates of a house, to give entrance to such as were out after the hours appointed for closing them. Such doors were generally made very small, about four feet in height, so that the person entering must stoop considerably; a step was also made, to oblige the feet to be carefully lifted; all this being done in an age of insecurity, to prevent the entry of improper personages. At the gates of a town, soldiers were stationed with the warder, and decapitation would immediately have been inflicted on any improper intruder.

WIG. A covering for the head, to conceal baldness, and formed of artificial hair. The earliest example in existence is in the British Museum, and is of ancient Egyptian manufacture, and was discovered in a

tomb at Thebes. That ancient people generally shaved the head (Wilkinson, vol. iii. p. 355), and wore a wig, because of the opportunity it gave of being occasionally laid aside, and the head thus kept cool. The custom was adopted by the Romans, but simply in the case of baldness. The wig worn by the Emperor Otho is unmistakably visible on his coins. It was not unusual for the wealthy classes to powder it with fine grains of gold and silver. Wigs, in mediæval ages, appear to have been rare, if not unknown, and may be said to have revived about the Elizabethan period, when they were strongly condemned by the puritanic writers. The glorious era of the wig was the reign of Louis XIV. of France, when a mountain of curls covered the head, and flowed over the shoulders of gentlemen, while an abundance of fanciful curls did the same office for the ladies. With Charles II. the fashion was introduced to England, and became so general, that young persons shaved the head, that a wig might be worn. The resumption of the natural hair only took place toward the end of the last century.

WILFRID, St. A Saxon bishop, of much celebrity for converting Pagans, in which act he is usually represented. He died A.D. 709.

WILLIAM, St., of Aquitaine, A.D. 812, is represented as a mailed soldier. St. William of Norwich (the celebrated child reported to have been crucified there by the Jews, A.D. 1137) is represented as a child crowned with thorns, or crucified, or holding nails and a hammer in his hands, and wounded by a knife in the side. St. William of York, A.D. 1154, in pontificals, with archiepiscopal cross. St. William of Montpelier, with a lily growing from his mouth in his grave, with *Ave Maria* in gold letters on it. St. William of Monte Virgine, A.D. 1142, with a wolf by his side. St. William of Maleval, in a Benedictine's habit, with the armour beside him which he had discarded for it. St. William of Roeschild, A.D. 1203, with a torch flaming on his grave.

* Vide Portal's *Essay on Symbolic Colours*.

† It is produced by subjecting leaden plates to the heated action of an acid composed of vinegar or wine-lees, which occasions a crust of carbonate of lead to form on their surface. This is carefully washed, and mixed with sulphate of barytes. If used in equal quantities, it produces the colour known as Venice white; with double the quantity of barytes, as Hamburg white; and with three times the quantity, as Dutch white.

WIMPLE. In *Female Costume*, a covering of silk or linen for the neck, chin, and sides of the face, worn as an out-door covering. First mentioned in the reign of John. It was bound on the forehead by a fillet of gold, jewelled, or of silk. It is retained in the conventual costume of the present day, which, in all but colour, is identical with that of the thirteenth century.

WINGS. The attributes of some of the gods of antiquity and of demons: generally the symbols of haste and impetuosity. We find the Olympian Jupiter provided with wings at the moment of his appearing to Semele; he is also winged as Jupiter Pluvius, on the Antonine Column. Hermes, the swift messenger of the gods, is represented in Hellenic Art with wings on his feet, also on his head, and on his staff. In *Ancient Art*, we find the demons having the most spreading wings. *e.g.* the wings on the temple at Athens, which are represented as the demons of storm. Iris has golden wings. Hebe, also, the beautiful cup-bearer of the gods, is winged; and Hesperus and the other genii of light; also Nike, the goddess of victory; as well as Deimos and Phobos, Fear and Horror, because they strike mankind unexpectedly. Eros (Cupid, Amor), and Hymen, the god of marriage, have wings; and Momus, the son of night, the god of laughter. Furies are represented with wings attached to their shoulders, in allusion to the swiftness with which these servants of Nemesis overtake criminals. Psyche, when rising from a chrysalis, and furnished with wings, is the symbol of everlasting life; and the pinions on the head of the Gorgon, of Medusa, of Hypnos, the god of sleep, Thanatos, the god of death, and Morpheus, the god of dreams, all refer to night and death. In *Christian Art*, the use of wings is limited to angels and devils. In mediæval paintings, we find archangels represented with the feathers of the peacock, being a princely decoration, given to them as the first among the messengers of the Almighty. The angels of Satan have, on the contrary, the

wings of the bat, thus contrasting them as spirits of darkness with the beings of light.

WINIFRED, St. A Welsh saint, martyred by Prince Caradoc, A.D. 650, who decapitated her; and her head falling on the ground miraculously originated (according to the legend) the famous healing well in Flintshire. She is usually depicted carrying her head.

WISE MEN. The offering of the three MAGI or WISE MEN to the infant Saviour at Bethlehem, has furnished the subject of a very great number of paintings and sculpture; indeed, with the exception of the Nativity and Crucifixion, it may be doubted if any incident in the life of the Saviour has been so frequently represented. They are generally depicted in regal costume, and one of them as a Moor. They are usually named Jaspas, Melchior, and Balthazar, and are said to have devoted themselves to religious seclusion. Their skulls are still preserved in a splendid shrine, remarkable for its early work and the Roman gems with which it is encrusted, in the Cathedral at Cologne. They are consequently termed at times the "Three Kings of Cologne." They originally reposed in the Church of St. Sophia, at Constantinople, whither they were brought from the East by the Empress Helena, who founded it: in the time of the Emperor Emanuel, they were removed to Milan; and when that city was besieged and won by the Emperor Frederick, in 1164, they were removed to Cologne. They were much worshipped in the middle ages, and their relics believed to possess great sanitary power. They were particularly chosen as intercessors for travellers; and their names, impressed on girdles or rings, or carried about the person, were believed to protect all such persons from accidents on the roads, sorcery, or sudden death.

WOAD. The blue dye prepared from the *isatis tinctoria* of Linnæus, which Pliny tells us was "employed by the women and girls of Britain for dyeing their bodies." It was extensively used in the middle ages, and was produced by grinding

and fermenting the leaves, the paste which results therefrom, when properly drained and dried, was made into cakes of colour: but it is now superseded by indigo, six pounds of which are said to be equivalent to three hundred of woad.*

WOOD-CARVING. An art practised from the earliest period of civilisation, and of which relics are found in Egypt of an exceedingly ancient date. Its use by the early Greeks for statuary dated from a remote period; nor was its exercise confined to the cities of Greece; Rome divided her pre-eminence with Athens, and Pompeii rivalled the excellence of Corinth. It had previously travelled eastward to India and China, where much skill in carving exists in the present day, and subsequently was practised by natives of the Lower Empire, Saracens, Moors, Persians, and the more civilised nations of Asia. After the establishment of Christianity, the art of sculpture in wood was liberally employed in adorning edifices for Christian worship. During the reign of Roman Catholic supremacy, every new church that was designed afforded increased scope for the exercise of the ingenuity of the embellisher. In Germany, more than in any other country, the art appears to have been encouraged; for not only are the churches there richly decorated with exquisite carvings, but palatial edifices, the chateaux of the nobility, and even the residences of the wealthy citizens, boast of works in this material, in every variety, and of superior merit. In the imperial cities and ancient towns of this kingdom, the finest and most singular examples of carving abound, which have been executed between the twelfth and seventeenth centuries. The most remarkable of them are to be met with at Augsburg, Aschaffenberg, Berlin, Cologne, Constance, Dresden, Gotha, Munich, Mannheim, Nuremberg, Ulm, Ratisbon, and other towns of similar antiquity. In the middle ages no gothic structure was erected without being indebted for much of its or-

namental character to the artificers in wood. The interior decorations of the oldest edifices, civil and ecclesiastical, will be found in the present day of this material, many of which are designed with considerable taste. In dwelling-houses the staircases, the panels, the ceilings, the doors, the chimney-pieces, and the furniture* appear to have exercised all the ingenuities of Art; and in the churches, the pulpits,† the stalls, the entrances to the confessionals, and various other portions of the buildings, in almost every instance owe their attractions to the same source. Frequently these works are carved in oak or chestnut in low relief, but occasionally human figures, the size of life, representing the miracles of our Saviour and other sacred subjects, are sculptured in alto-relievo or as perfect groups. In Holland and Belgium the same patronage of the art prevailed. The first statue erected in Rotterdam to the memory of Erasmus was made of wood, and set up in 1540. Not only in the public and private buildings of Rotterdam and Amsterdam will this be observable, but in the remote villages and the retired hamlets of the Dutch. Almost every church in Antwerp, Ghent, Brussels, Ypres, and other cities of Belgium, abound with wood-carving, the pulpits particularly, which sometimes represent an entire group of life-sized figures, illustrating some portion of Scripture history, from amidst which the pulpit rises. The town-halls and council chambers were also abundantly decorated in the same way, and the famous carved hall and chimney-piece at Bruges may be cited as an elaborate example of the richness and beauty of these works, in which, amid an abundance of architectural and floral details, are groups of Cupidons, armorial ensigns, emblematic bassi-relievi, and grand statues of the Emperor Charles V., Ferdinand and Isa-

* See two beautiful examples engraved in this work as illustrations of the terms *SEDILLA* and *TRACERY*.

† See a favourable English example of the fourteenth century engraved p. 363.

• See Dr. Ure's *Dictionary of Arts*.

bella, and other historic personages. In this country there exists abundant evidence to prove that the English endeavoured to keep pace with their continental neighbours in the application of ornamental sculpture to religious and domestic structures; and many of our old towns, such as Coventry, Chester, Shrewsbury, Ludlow, Hereford, &c., still display fine specimens of the abundance which once enriched them, while our old English mansions, such as Hatfield, Speke Hall, Audley End, Crewe, Burleigh, Hengrave, and many others, preserve an abundance of work to testify to the ability of the old wood-carvers. It is right, however, to note that many of our buildings were decorated by Flemish artizans, particularly in Norfolk and Suffolk; and it is related of Sir Thomas Gresham that his mansion was made and decorated in Flanders, brought over, and merely put together in England. The same is said of the famous Nonsuch House, built on old London Bridge in the sixteenth century. The remains in Ipswich of houses once the residence of wealthy merchantmen present enrichments and general architectural features precisely like those in Flanders, and unlike the style adopted in other old towns; but that, however, proves that we had a race of wood-carvers of native birth and education, though few of their names survive. The most illustrious of the English wood-carvers was Grinling Gibbons, who descended from a Dutch family in London, where he was born, and worked during the reigns of Charles and James the Second. He excelled in carving flowers and foliage; and Walpole has said with justice, "There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species."

WOOD-ENGRAVING. The art of cutting designs on wood, in such manner as to leave the lines in *relief*, those parts which appear white in the impression from

the block being cut away; it is the reverse of the method adopted in copper or steel-plate engraving, in which the *incised* lines yield the impression.

The history of this art is intimately connected with that of printing; indeed, they may be considered as inseparable, inasmuch as the earliest type letters were cut in wood, and the earliest books were those known among bibliographers as "block-books," or books every page of which were cut, both letters and pictures, in a solid block of wood. The earliest woodcut, *with a date*, yet discovered is the "St. Christopher," belonging to Earl Spencer. It bears date 1423,* and is a rude work, in coarse outline, representing the saint carrying the Saviour over an arm of the sea. This rude print has been afterwards coloured by means of a stencil-plate,† and was intended for pious uses, in conformity with the popular belief in the protection afforded by the saint's image.‡ These early engravings and block-books seem to have been printed by hand, and not by the press; for the reverse of the lines still retain marks of friction, by which the ink was transferred to the paper, the ink generally being very pale, like a weak tint of bistre, and is believed to have been a water-colour. The most celebrated of the "block-books" are the *Apocalypse*, the *Canticles*, and the *Biblia Pauperum*, all of which consist of pictures illustrated by a few lines of inscription, cut in one block of a quarto size, and printed by friction on dry paper. The plain back of each impression was then pasted together, forming one thick leaf, and the pictures coloured by stencil-plates, or hand, in flat tins. Such picture-books were in use long after

* A cut purporting to have an earlier date on it was discovered in the Library at Brussels a few years ago, and a fac-simile was published in that city, and copied in the *Athenæum*. It is now universally allowed that the date has been tampered with, and the print much less ancient than the period to which these numerals referred.

† See the article on CARDS, p. 98, for other remarks on early engraving.

‡ See his legend, on p. 114.

the introduction of movable type; and the early wood-engravers, besides books of cuts, executed others, consisting of text only, of which several portions are preserved in public libraries, in Germany, France, and Holland. The Royal Library at Munich alone contains about forty books, and a hundred single leaves. Toward the end of the fifteenth century, the practice of introducing woodcuts, as illustrative of the books then universally printed with movable type, became general; and the first printed book executed in England by Caxton, *The Game and Playe of the Chesse*, contains wood-engravings of figures slightly shadowed in simple parallel lines. The frontispiece to *Breydenbach's Travels*, printed at Mentz, in 1486, is the earliest example of *cross-hatching*, or producing varied tints by lines crossing each other. William Pleydenwuff and Michael Wohlgemuth were next employed to produce the woodcuts for the *Nuremberg Chronicle*, a ponderous tome, published in that city in 1493, and abounding with engravings of scenes in sacred and profane history, views of cities, and other decorations. These cuts exhibit more attention to pictorial effect, and *chiaro-oscuro*; but it was reserved for the great pupil of Wohlgemuth—Albert Durer—to raise the art of wood-engraving to its highest excellence. There are about 200 subjects engraved on wood, which are marked with his initials; some of these he may have engraved himself, but the larger portion must have been cut by others, though all were designed and drawn upon the wood by him, line for line, as engraved. The practice of wood-engraving thus became a mechanical pursuit, consisting of cutting away the wood between the lines of a drawing, leaving such lines standing in relief, like the type of a printer. It is not likely that Durer occupied much time in such mechanical labour, particularly when we consider that he died early, and has left such a vast amount of work behind him—in painting, drawing, and engraving on copper.* In

Durer's works we see an abundance of cross-hatching, a refined arrangement of lines, and a beauty of drawing, unseen in the works of any other artist on wood. His "Dead Christ in the Arms of the Father" is a triumph of art; and his series of the "Life of the Virgin" wonderful for truth and power; the "Flight into Egypt," in that series, may be cited as a marvellous example of pictorial effect and minute truthfulness of drawing, which can only be fully appreciated by looking at the meagre, inartistic works which preceded him, and the less pure ones which followed.

Wood-engraving received great and important patronage from the Emperor Maximilian I., in the early part of the sixteenth century; and the three magnificent works produced under his auspices, and illustrative of his own career, known as *The Adventures of Sir Theurdank*, *The Wise King*, and *The Triumph of Maximilian*, are filled with elaborate and beautiful engravings. The first two are by Hans Burgmair and Hans Schaufelin, and the last also, with the exception of some few by Durer. The wood upon which these old cuts are executed is pear-tree, and they appear to have been cut with small knives or punches, judging from some of the original blocks of Durer's small "Life of Christ," and others in the British Museum.

The art, both as regards design and execution, appears to have attained its highest perfection within about ten years of the time of Durer's decease; and one of the best illustrated works produced was the celebrated *Dance of Death*, published at Lyons in 1538. These wonderful little cuts measure only two inches by two and a half, but are full of figures, drawn and engraved with great expression, precision, and beauty, the artist not being *certainly* known. Next in merit are the cuts illustrative of biblical history, also printed at Lyons in the same year. From about 1530, this art began to make considerable progress in Italy; and many of the cuts executed in that country between 1640 and 1680 may vie with the best wood-

* To Durer we owe the invention of etching.

engraving executed in Germany during the same period. Bernard Soloman, known as "Little Bernard," from the small size of the woodcuts he designed, was extensively employed in the middle of the sixteenth century by the bookselling trade, to produce "picture-books," consisting of cuts on each page, with a few lines of illustrative description,* as well as to elucidate general histories by the aid of his engravings. He seems to have devoted himself to the art almost exclusively. Jost Ammon, born at Zurich, in 1539, was also extensively employed in the same manner by booksellers until the close of the century. At that period, the profession began to lose its artistic character; and though a multitude of wood-engravings were executed until the middle of the seventeenth century, they were of very inferior design and execution. Between 1650 and 1700, wood-engraving, as a means of multiplying the designs of eminent artists, either as illustrations of books or as separate cuts, may be considered to have reached the lowest ebb. "A few tolerably well-executed cuts of ornaments are occasionally to be found in Italian, French, and Dutch books of this period; but though they sufficiently attest that the race of *workmen* were not wholly extinct, they also afford ample proof that *artists* like those of former times had ceased to furnish designs for the wood-engraver."† The art produced few examples better than the ordinary cuts at the head of a ballad; and, though continually practised in a small way, until Thomas Bewick appeared as a professor of the art, obtained no attention. Bewick's style was essentially different to all which preceded him, inasmuch as his work with the graver testifies to his power as an artist, as well as a mere cutter of wood. He adopted pictorial effects, and carried them

out with a vigour and truth never displayed in the art before; while his knowledge of nature enabled him to express with his graver, without the guide of a drawing, many natural objects with wonderful truthfulness. It was his genius which revived the decayed art, and gave it new vigour; and to it we owe the enormous patronage it has received in modern times.*

The art, as now practised, consists in cutting on pieces of box-wood designs drawn by an artist upon the surface. These designs, if tinted, are washed with Indian ink; such washes being cut into a series of fine lines, expressing such gradation of tint when printed. The drawings are generally highly finished with the pencil, and in general are entirely drawn in pencil lines, the engraver having nothing else to do but to cut the wood out of the interstices with a series of tools of different widths and sorts. Hence much of modern wood-engraving is simply mechanical, and does not require a knowledge of Art; indeed, many wood-engravers have no power of drawing at all, and get every line drawn on the block for them by a professional "draughtsman on wood," of whom there are many. It therefore sometimes degenerates into the most mechanical of arts, depending almost entirely on the designer.

WORKING DRAWINGS are such as are made by an architect of the plan, elevation, sections, and details of a building, and which he distributes among the artisans employed on its construction.

WREATH. A circular ornament of ribbons, flowers, or leaves, used for decorative purposes—to crown sacrifices at the altar, victors in games, conquerors in war, or deserving citizens—in ancient times. In mediæval ages, it was adopted to distinguish a knight, and consisted of the twisted garland of cloth by which the knightly crest was affixed or held to the helmet.

* Of such character were the *Icones Historiæ Veteris et Novi Testamenti*, and *La Métamorphose d'Ovide Figurée*, both printed at Lyons.

† *A Treatise on Wood-Engraving, Historical and Practical*, by W. A. Chatto, published by C. Knight, 1839, from which elegant and erudite work we quote all our authorities.

* Bewick was born Aug., 1753, and died Nov. 8, 1828. His best work is his *History of British Birds*, and the "tail-pieces" in that and his other books.

It is supposed to have been adopted by the Crusaders, in the fourteenth century, from the Saracenic turban.* These wreaths are formed of two colours, being those of the principal colours of the arms, which are twisted alternately, and divide it into six divisions in modern heraldry.

WROUGHT. Worked into shape, or decorated by hand-labour.

WULSTAN, Sr. A Saxon bishop of Worcester, who died 1095, he received his see from Edward the Confessor; and, on being falsely accused by enemies, and ordered to resign it, planted his crozier in the confessor's shrine, declaring that he alone should decide on the recipient. The legend relates that none but Wulstan could remove it; hence he was cleared of imputation, and this miracle is the one usually depicted by artists.

WYVERN. An imaginary beast, invented by heralds, having the head and forepart of a dragon, with two legs only, the pointed tail of a scorpion, and winged.

XENIA. (*Gr.*) Pictures of still-life, fruit, fish, &c., many of which have been found as decorations on the walls of houses in Pompeii, and appear to have been popular for this purpose with the classic nations.

XYLOGRAPHY. A Greek term, of recent invention, applied to wood-engraving, and derived from *xylos*, wood; and *grapho*, to engrave.

YELLOW. One of the three primary colours: united with blue it yields *green*; with red it produces *orange*. Its type may be found in the field buttercup, which is a pure yellow. All our yellow pigments are alloyed with blue or red. Gamboge is a tolerably pure yellow pigment, but is tinged with *blue*; then comes gold ochre, tinged with *red*, next, yellow ochre and Naples yellow. The other yellow pigments are chrome yellow, lemon yellow, Indian yellow, gall-stone, Roman ochre, Mars yellow, terra di Sienna (raw and burnt), Italian pink, cadmium yellow, &c. All the vegetable yellows are very liable

to rapid deterioration when exposed to light. In blazonry, gold is the symbol of love, constancy, and of wisdom; and by opposition, yellow in our days still denotes inconstancy, jealousy, and adultery. In France, the doors of traitors were daubed with yellow; and in some countries the law ordains that Jews be clothed in yellow, because they had betrayed the Lord. Judas is represented clothed in yellow. In Spain, the vestments of the executioner are red or yellow; the yellow indicates the treason of the guilty, the red its punishment. In Christian symbolism, gold and yellow were the emblems of faith. St. Peter, the rock of the Church and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe. In China, yellow is the symbol of faith.

YELLOW LAKE. A bright coloured pigment liable to change by the action of light, and which will not bear metallic conjunction.

YELLOW OCHRE. An earthy pigment coloured by the oxide of iron. It is very useful both in oil and water-colours, being transparent, durable, and mixing well with other pigments.

YELLOW ORPIMENT or **YELLOW ARSENIC.** A sulphurated oxide of arsenic of a bright and pure yellow colour, but, although not liable to any injury by exposure to impure air, it has little durability when mixed with water or oil, and soon fades if mixed with white-lead.

ZAFFRE. A blue pigment prepared from cobalt, resembling smalt, and much used by the ancient artists. Ultramarine and lapis-lazuli were known as *zaffiro*, and that term merges into *saphiro* or *sapphire*, the precious stone; the terms for all which seem to come from one root.

ZIGZAG. A term adopted by some writers to denote the chevron* so frequently introduced as a decoration in Norman architecture.

* See cut to ORLE and CREST.

* See cut p. 110.

ZINCOGRAPHY. The art of drawing upon, and printing from, plates of zinc.

ZINC WHITE, CHINESE WHITE. The oxide of zinc has lately come into extensive use as a pigment, in the place of the carbonate of lead. It has not so much body as the latter, but it is permanent in the air, and mixes well with other pigments. The sulphate of zinc, or *white vitriol*, is used as a DRYER. Plates of zinc have been used instead of lithographic stones within the last few years for similar purposes.

ZODIAC. (*Gr.*) The celestial sphere: a pictured representation of the constellations, according to the human and animal forms they are supposed to resemble. The imaginary belt in the heavens, through which the sun passes in its annual revolutions. It contains the twelve emblems of

the months known as the signs of the zodiac.

ZONE (*Gr.*), **CINGULUM** (*Lat.*) A flat belt or girdle worn round the hips; its purpose was manifold: to hold money, instead of a purse; to hold up the TUNIC when the wearer was engaged in active exertion of any kind, such as hunting, travelling, &c. The zone or girdle was worn by young unmarried women; and removed only upon their marriage. In some works of ancient Art the girdle is worn round the cuirass. (See CINGULUM.)

ZOOPHORUS. (*Gr.*) The term for the frieze in classic architecture, from *ζωον*, an animal; *φερον*; to bear, because it was generally adorned with such figures. For the same reason, the Greeks sometimes termed the zodiac *zoophorus*, because of the figures used for the constellations frequently taking animal forms.

FINIS.



